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A

BOOK

OF

PSALMODY:

CONTAINING

CHANTING-TUNES

FOR

VENITE EXULTEMUS, TE DEUM LAUDAMUS, BENEDICITE, BENEDICTUS, JUBILATE DEO, MAGNIFICAT, NUNC DIMITTIS, CANTATE DOMINO,

AND THE

READING-PSALMS,

WITH EIGHTEEN

ANTHEMS,

And Variety of PSALM-TUNES in FOUR PARTS.

The Ninth Edition, Corrected and Enlarged.

By JAMES GREEN.

Angels and We, assisted by this Art,
May sing together tho' we dwell apart. *Waller.*

LONDON:

Printed by A. PEARSON, over-against *Wright*'s Coffee-House in *Aldersgate-Street*, for the Author; And Sold by A. BETTESWORTH, and C. HITCH, at the *Red-Lion*, in *Pater-Noster-Row*; and by the Book-sellers of *Hull*, *Lincoln*, *Gainsborough*, and *Louth*. M.DCC.XXXVIII.

I HAVE endeavoured in the following Directions to lay every Thing plainly before the Learner that is neceſſary, and nothing elſe, and in ſuch Order as ſhould be obſerved in Teaching.

AND for the better Encouragement of the Learner, I have ſet the *Mi* only in two Places, *viz.* in *B* and *E*; for when the *Mi* is ſo often ſhifted by *Flats* and *Sharps*, it is a great Diſadvantage in Learning.

Juſt Publiſhed, Price 1 *l.* 5 *s.*

(Beautifully printed in One large Volume, Folio)

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Together with a

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By a Divine of the Church of England.

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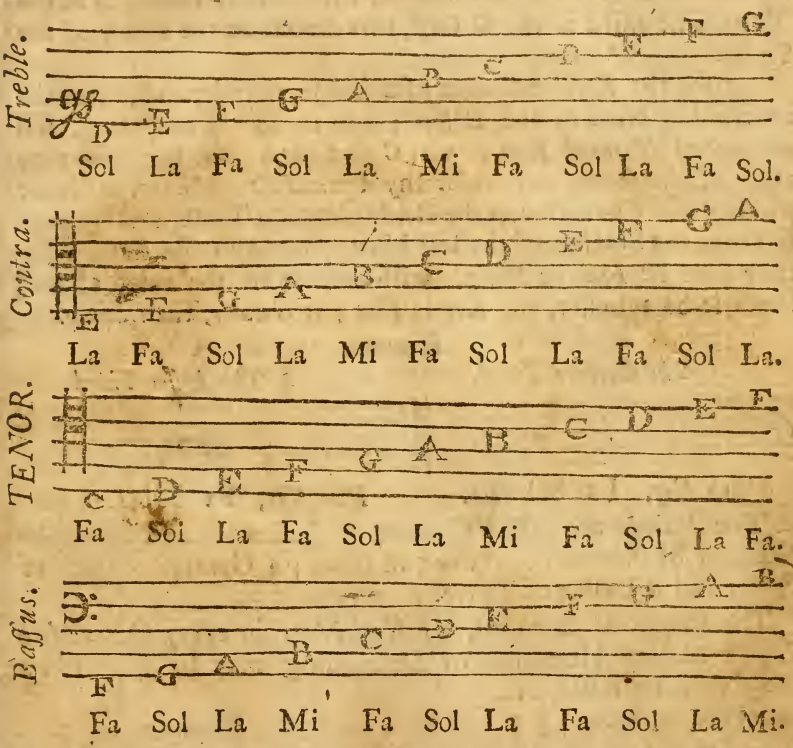
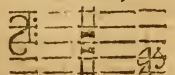
THE

GAMUT, or Scale of MUSICK.



THE firſt Thing to be done in order to the right underſtanding of *Pſalmody*, is, to get the *Cliffs* or *Keys* (which are ſeven in Number; *viz. A, B, C, D, E, F, G*) perfectly by heart upwards and downwards, as they ſtand in the *Gamut* (or *Scale of Muſick.*)

In the next Place, theſe three Characters which are in the *Scale*, viz.  muſt be underſtood: Which are the Three ſignal *Cliffs*. The firſt of which is called the *F Cliff*,

and is designed to direct to the Pitch of the *Bassus*. The second is the *C Cliff*: This directs to the Pitch of the *Tenor* and *Contra Tenor* But when it is placed upon any other Line, still that Line is *C*, and the Lines and Spaces above and below have the *Keys* shifted according to it; as it may be seen in the Third Line for the better Conveniency of the higher Notes, and by this means *D* is lost at the bottom Line, and *G* comes in at the Top. The third is the *G Cliff*, this directs to the Pitch of the *Treble*.

As for the *Key*, or *Ground* of a Tune, that depends upon the concluding Note of the *Bassus*; and there are only two, and are called *Natural Keys*; viz. *C faut*, and *Are*, because they alone of the seven, can render any Tune *Flat* or *Sharp*, without placing the Character at the Beginning of a Tune, and by considering the Station of the last Note, you may understand whether they be *Flat* or *Sharp*, with respect to the third above; for if it be a Lesser, the *Key* is *Flat*; if *Greater*, then *Sharp*.

Example.

The Greater Third. *The Lesser Third.*

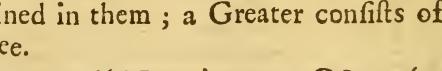
Sharp Key, La Sol Fa. *Flat Key*, Fa Mi La.

The Thirds are called Greater or Lesser, according to the Number of *Semitones* contained in them; a Greater consists of Four, and a Lesser of Three.

The Places of *Semitones*, or *Half-Notes* in every Octave (or Eight Notes) Ascending or Descending, may be known by the following Rule, *viz.*

In every *Octave*,
Two *Half-Notes* we have;
Both rising to *Fa*,
From *Mi* and from *La*.

Example.



La Mi Fa Sol La Fa Sol La.

There is another Character which is called either *Flat* or *Sharp*, the *Flat* is marked thus, (♭) and when it is placed at the beginning of a Tune, alters both the Name and Sound of every Note upon that Line or Space where it stands, except contradicted by another *Flat* or *Sharp*; it alters the Sound by making it half a Note lower than it would be sounded without it.

When

When it is set before some particular Note in the Tune, it alters the Sound, by making the Sound of it half a Note lower, and is called *Fa*.

The Sharp is marked thus, (♯) which when plac'd before any single Note within a Tune, alters not the Name, but only the Sound; for such a Note is sung half a Note higher than its Place directs without it.

But when it is plac'd at the beginning of a Tune, it alters both the Name and the Sound; turning *Fa* to *Mi*, and half a Note higher, unless contradicted by *Flats*.

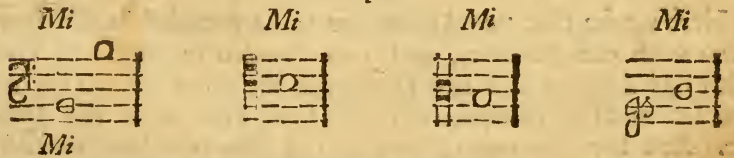
The Effects of *Flats* and *Sharps*, as to the Sound, may be remembred by these two Lines.

Under each *Flat* a *Half-Note* lies,
And o'er the *Sharp* the *Half* doth rise.

The Names of the Notes are next to be learned, and in order to that, *Mi* the Master-Note, is to be found by the following Rules.

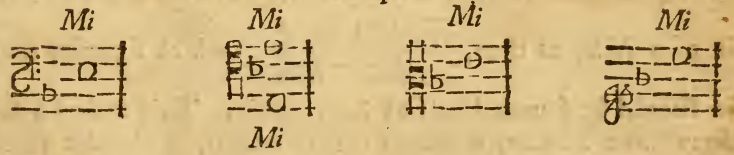
Whene'er no *Flat* your *B* does grace,
Then *Mi* stands in its Line and Space.

Example.



But when a *Flat* is found in *B*,
That Note is *Fa* and *E* is *Mi*.

Example.

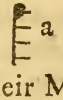


Having by these Rules found the *Master-Note*, the rest are easily known by this Rule.

Above your *Mi*, twice *Fa*, *Sol*, *La*,
And under *Mi*, twice *La*, *Sol*, *Fa*,
And then comes *Mi*, in either way.

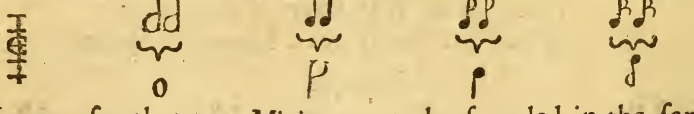
So that *Mi*, *Fa*, *Sol*, *La*, are all the Names that the Notes have (now in use) with respect to Tune, but their different Names with respect to Time, is as follows.

Time,

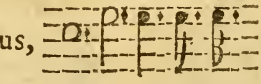
Time, in Order to which the Distinction, Measure and Proportion of Notes are to be observ'd. As to the Distinction, they have different Characters and different Names with relation to *Time*; for Instance, This Character is a *Semibreve*, this a *Minim*, this  a *Crotchet*, this a *Quaver*, this a *Semiquaver*. As to their Measure, that is according to the *Time* that is mark'd in the beginning of every Tune.

If the Mark of *Common-Time* be set before a Tune, thus every *Semibreve* is to be sounded as long as one may distinctly count, or leisurely read One, Two, Three, Four.

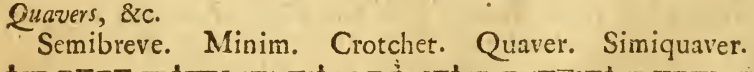
This being the true Measure of a *Semibreve*, the Proportion which the rest bear to it, is seen by this *Scheme* following.



Here we see that two *Minims* are to be sounded in the same *Time* with one *Semibreve*, and two *Crotchets* in the same *Time* with one *Minim*; and two *Quavers* in the same *Time* with one *Crotchet*, and two *Semiquavers* in the same *Time* with one *Quaver*. And here the way of keeping the *Time* is to Sing one *Minim* with the Hand down, and the other with it up. (Or as many lesser *Notes* as come to the same Length of *Sound*.)

But sometimes there is a little Dot or Prick on the Right-side of a *Note*, as thus,  which signifies that *Note* should be sounded half as long again. This makes a *Semibreve* three *Minims*, a *Minim* three *Crotchets*, a *Crotchet* three *Quavers*, &c.

Semibreve. Minim. Crotchet. Quaver. Simiquaver.

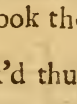


Those Strokes or Marks which are set on the Right-side of the Notes, are called *Pauses* or *Rests* (that is, a Cessation of *Sound*) which are of the same Length and Quantity (as to the Mea-

Measure of Time,) with the Notes which stand before them, and are likewise call'd by the same Names, as *Semibreve Rest*, *Minim Rest*, *Crotchet Rest*, &c.

If this $\frac{3}{2}$ Mark be set before a Tune, it denotes *Triple-Time*, which is one third swifter than *Common-Time*; and you must sound three *Minims* in this *Time*, as you do a *Semibreve* in *Common-Time*; and three *Crotchets* in the same *Time*, as you do a *Minim* (or two *Crotchets*) in *Common Time*, &c. And here the way of keeping of *Time*, is to Sing two *Minims* with the Hand down, and but one with it up (or as many lesser Notes as come to the Length of *Sound*) so that the Hand is as long again down as up. ☞ The Hand should fall at the beginning of every *Bar*, both in *Common* and *Triple-Time*.

In this Book there are some *Anthems* with three *Crotchets* in a *Bar*, mark'd thus, $\frac{3}{4}$, the prick'd *Minim*, thus, is the *Time-Note*, and the way of keeping this *Time*, is to Sing two *Crotchets* with the Hand down, and one up.

When you meet with three *Quavers*, with a Figure of Three over them,  you must Sing them in the same Time of a *Crotchet*. Thus there are several other Marks which frequently occur in *Musick*, as

1*st*, A *Direct*, which is set at the End of the five Lines when they are broke by the Narrowness of the Paper, is to direct upon what *Key* the following Note of the succeeding Line is placed.

2*dly*, A *Tye* drawn over or under two or more Notes, signifies so many Notes to be Sung to one Syllable.

3*dly*, A *Hold* (⌒) which shews that the Note over which it is placed, must be held something longer than its common Measure.

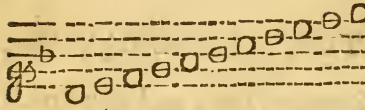
4*thly*, Two Strokes through the Lines, thus signifies the End of a *Strain*.

5*thly*, A *Repeat* (:S:) when set over the Lines, shews that from that Place where it stands to the *Double Bar* next following, is to be repeated. The

The INTRODUCTION.

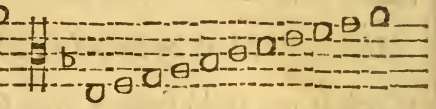
The Notes and Names of the *Treble*, *Contra*, *Tenor* and *Baſſus*, with a *b Flat*.

Treble.



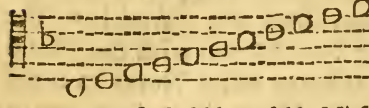
La Mi fa ſol la fa ſol la Mi fa ſol

Contra.



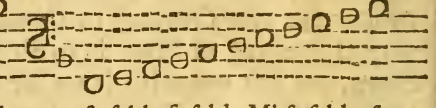
Mi fa ſol la fa ſol la Mi fa ſol la.

Tenor.



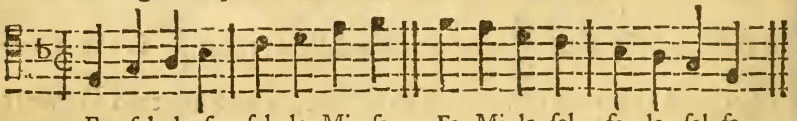
Sol la Mi fa ſol la fa ſol la Mi fa

Baſſus.



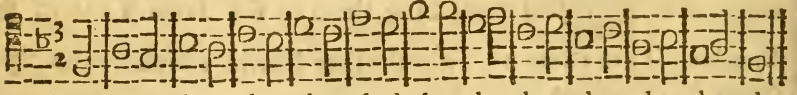
fa ſol la fa ſol la Mi fa ſol la fa.

The eight Notes aſcending and deſcending when a Leſſon is put in *Crotchets*, two are to be Sung with the Hand down, and two up, as in the following *Example*.



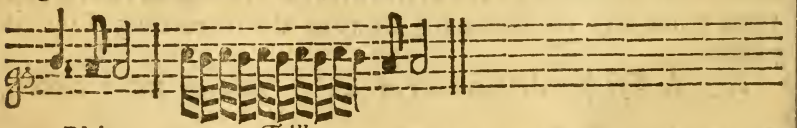
Fa ſol la fa ſol la Mi fa Fa Mi la ſol fa la ſol fa.
d u d u d u u d.

Here followeth an *Example* in *Triple-Time*, when a *Minim* is to be Sung with the Hand up, and a *Semibreve* down.



u d u d u d u d u d u d u d u d u d u d.

There are ſeveral *Graces* in *Muſick*, but the moſt principal is a *Trill*; which is the ſhaking of two diſtinct Notes eaſily upon one Syllable as long as the *Time* allows, always beginning with the higher, thus:



Plain. *Trill.*

It ought to be uſed on all deſcending Prick'd *Crotchets*, alſo when the Note before is in the ſame Line or Space with it, and generally before a *Cloſe* or *Cadence*.

Note, in ſome Places of this Book the *Treble* Sings alone, and where there are not Voices to reach that part, the *Tenor* may Sing it in an Eight below.

In the *Pſalm-Tunes* are ſet down what Diſtance the *Contra* and *Treble* do pitch from the *Tenor*, except when it is worded from the *Baſſus*.

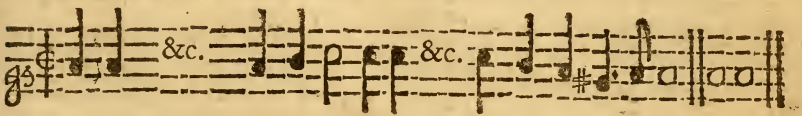
CHANT-

CHANTING-TUNES

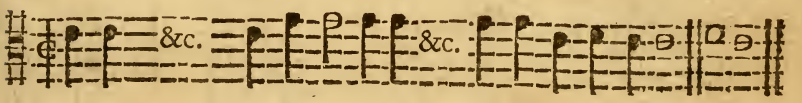
FOR

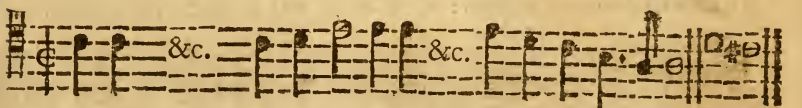
Venite Exultemus, Te Deum, Benedicite, Jubilate Deo, Magnificat, Nunc Dimittis.

Venite Exultemus.

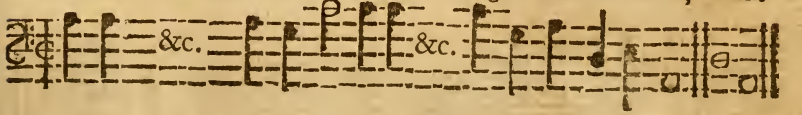


O Come let us ſing unto the Ld. *&c.* ſtrength of our Salvation, Amen.





O come let us ſing unto the Ld. *&c.* ſtrength of our Salvation, Amen.



This Chanting-Tune, or thoſe in *Page* 127, or 131, or any other of the ſame kind, may ſuit the whole Book of *Reading-Pſalms*, due regard being had to the Points (*i. e.*) by obſerving to proceed upon the ſame *Key* that the Note ſtands upon before *&c.* be the Verſe long or ſhort, 'till one come to theſe Notes that are before the Points in the middle, and end of the Verſe.

Te Deum Laudamus.

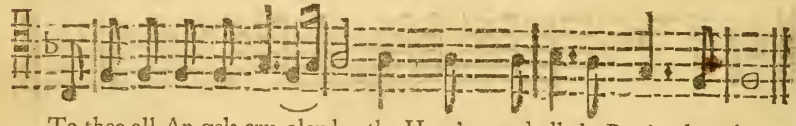
Tenor & Baſſus.

We praiſe thee, O God, we acknowledge thee to be the Lord,

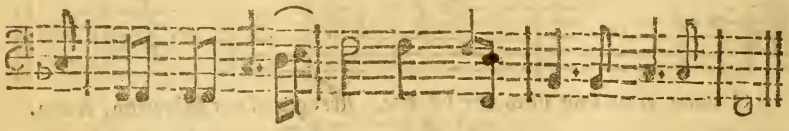
Cantus.

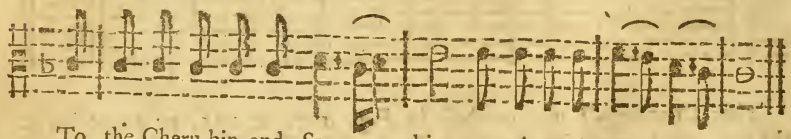
All the earth doth wor--ſhip thee: the Fa-ther e--ver—laſt—ing.

Tenor.

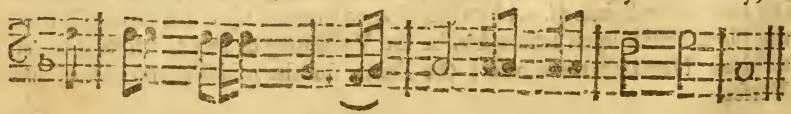


To thee all An-gels cry aloud: the Heav'ns and all the Pow'rs there-in.





To the Cheru-bin and Se—ra—phin: con-ti-nu-al—ly do cry,



Holy

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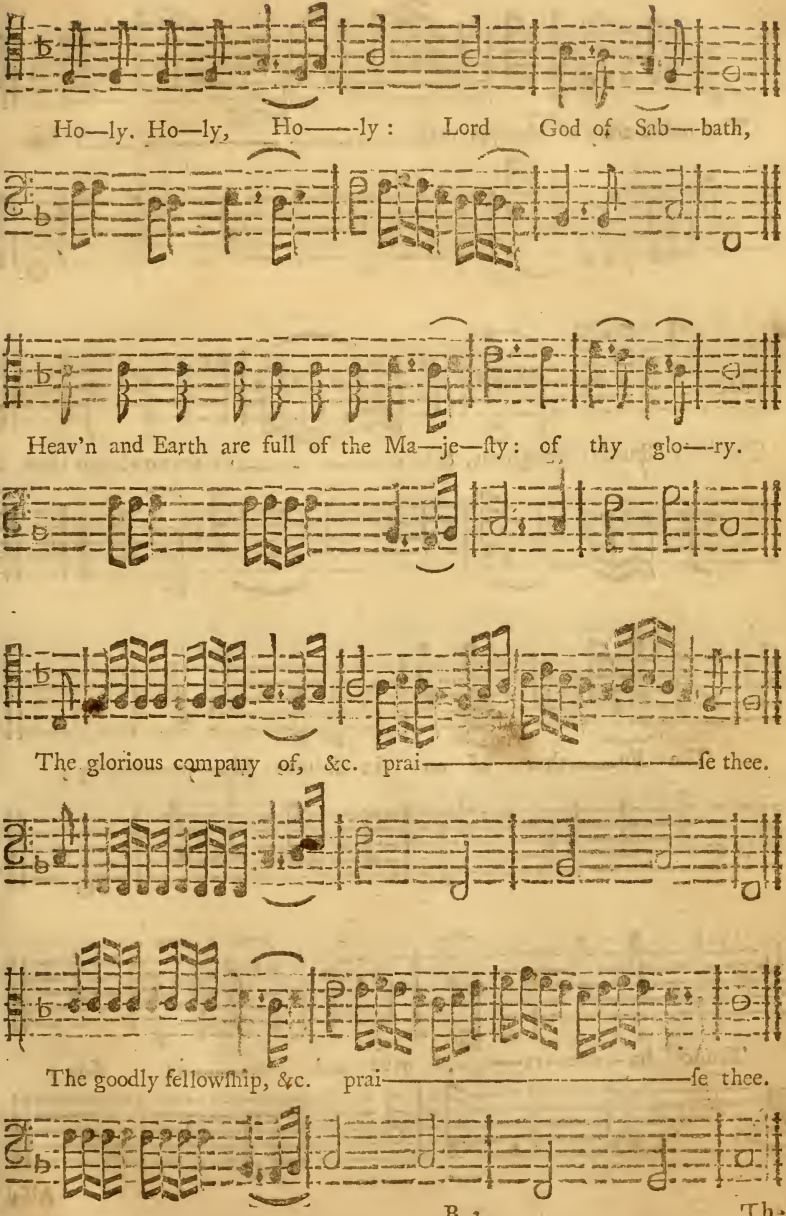
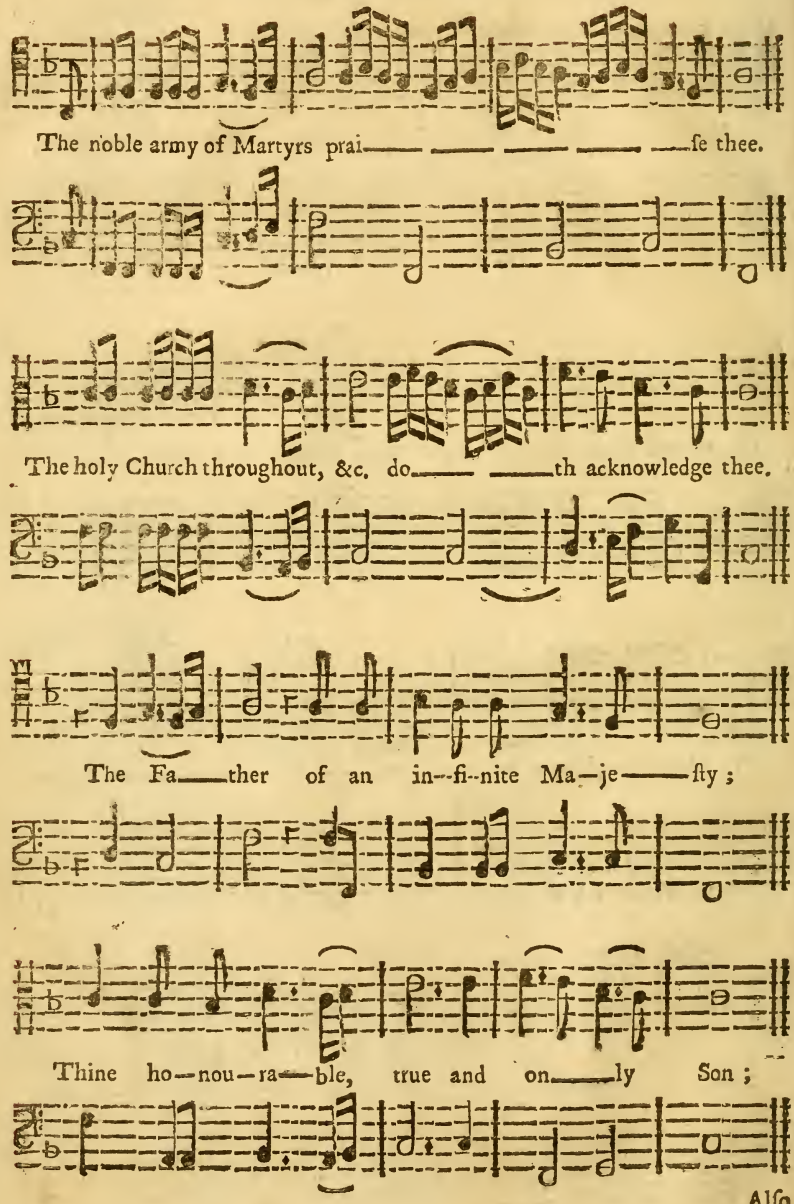

Ho—ly. Ho—ly, Ho——ly: Lord God of Sab—bath,
Heav'n and Earth are full of the Ma—je—fty: of thy glo—ry.
The glorious company of, &c. prai——————fe thee.
The goodly fellowſhip, &c. prai——————fe thee.

Continued.



Alſo

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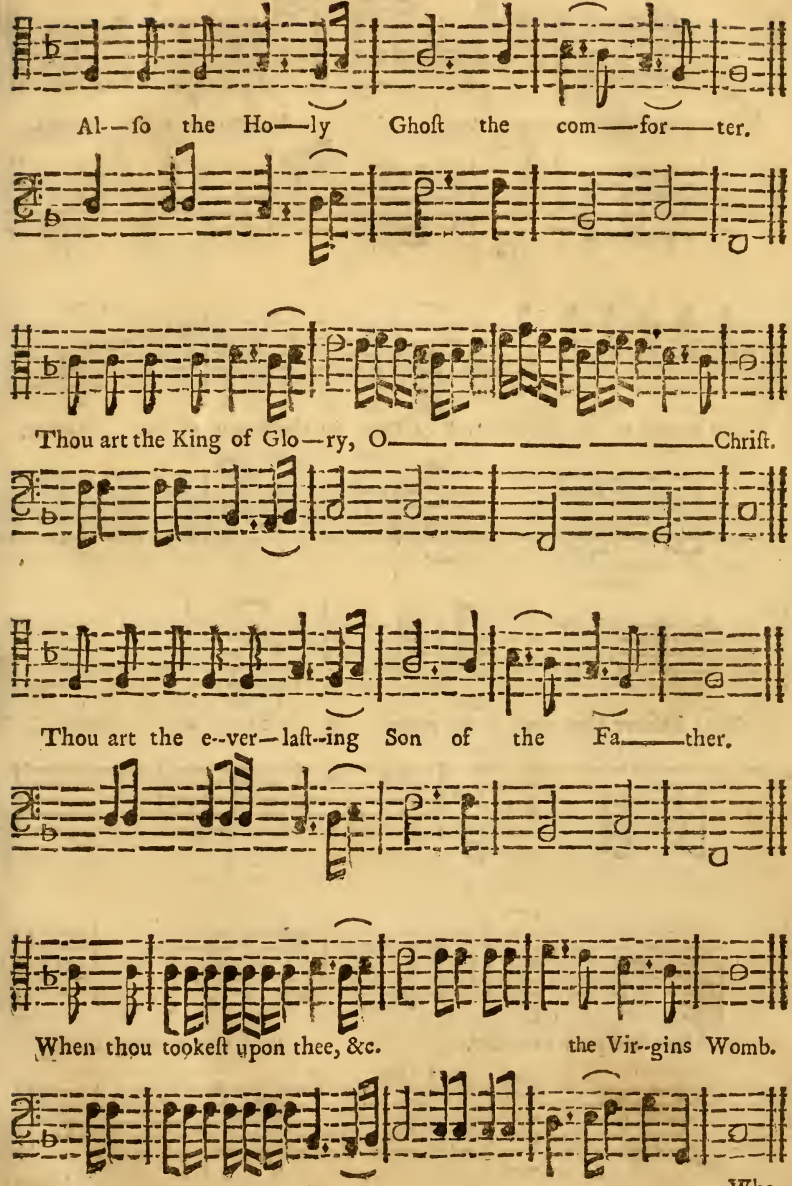
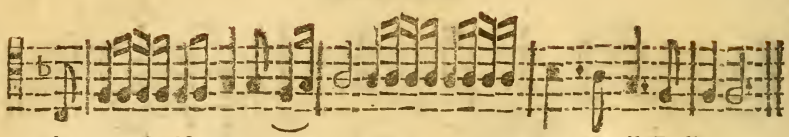
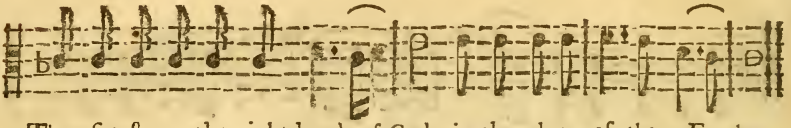

Al--ſo the Ho—ly Ghoſt the com—for—ter.
Thou art the King of Glo—ry, O———————Chriſt.
Thou art the e--ver—laſt--ing Son of the Fa———ther.
When thou tookeſt upon thee, &c.
the Vir--gins Womb.
When

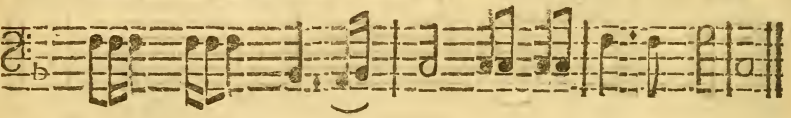
Continued.

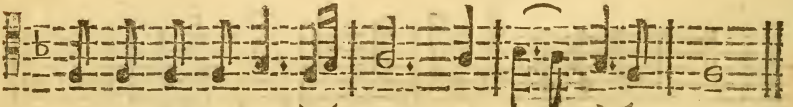


When thou hadſt overcome, &c. Heav'n to all Be-lie-vers.

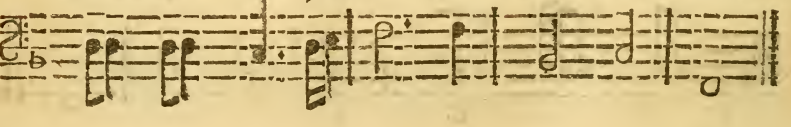


Thou ſitteſt at the right-hand of God, in the glory of the Fa--ther.

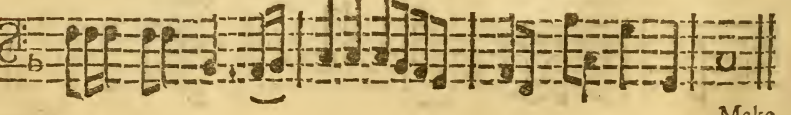




We believe that thou ſhalt come to be our Judge;



We therefore pray thee, &c. with thy precious blood.



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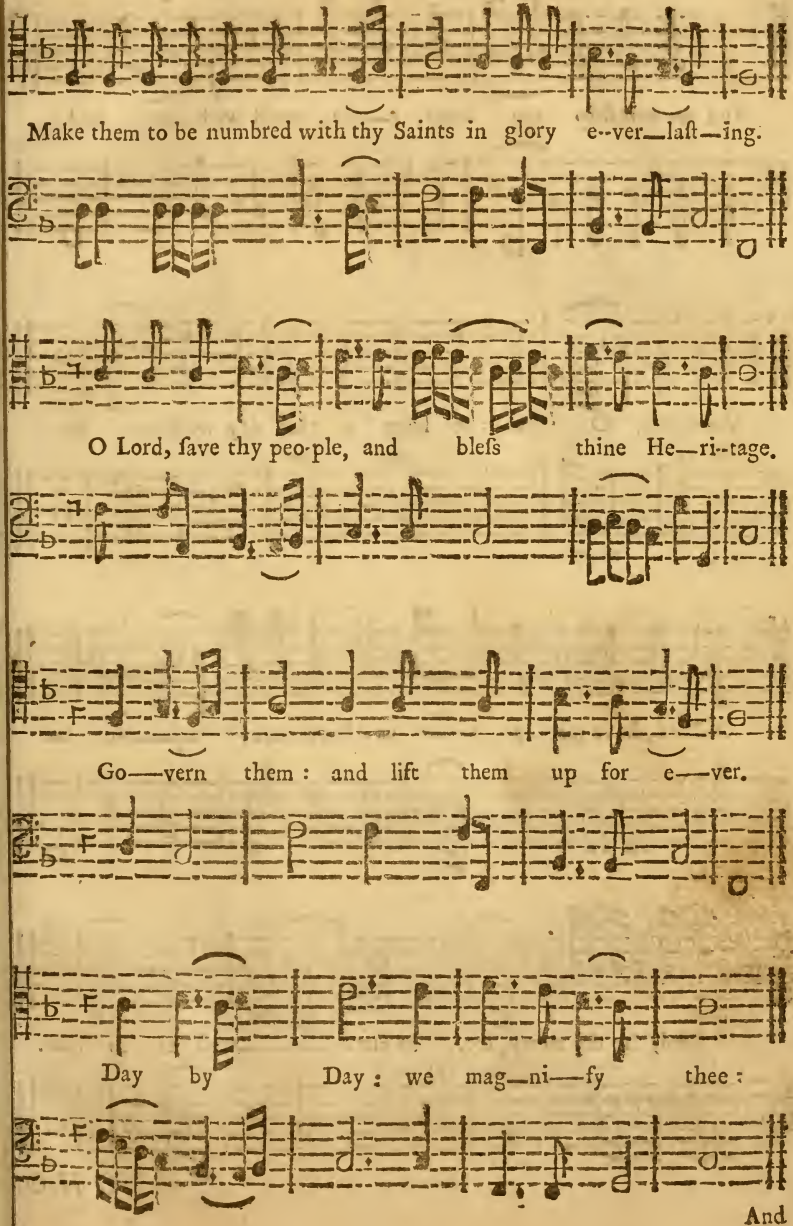

And

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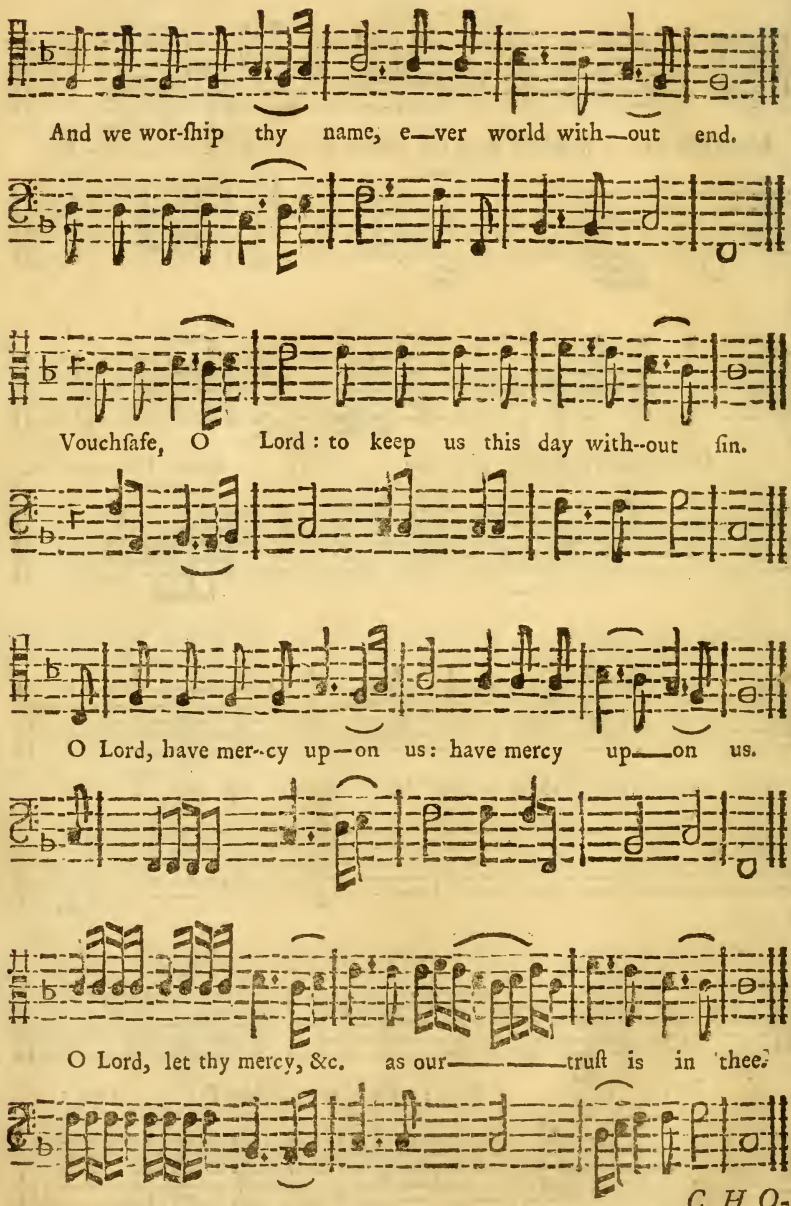
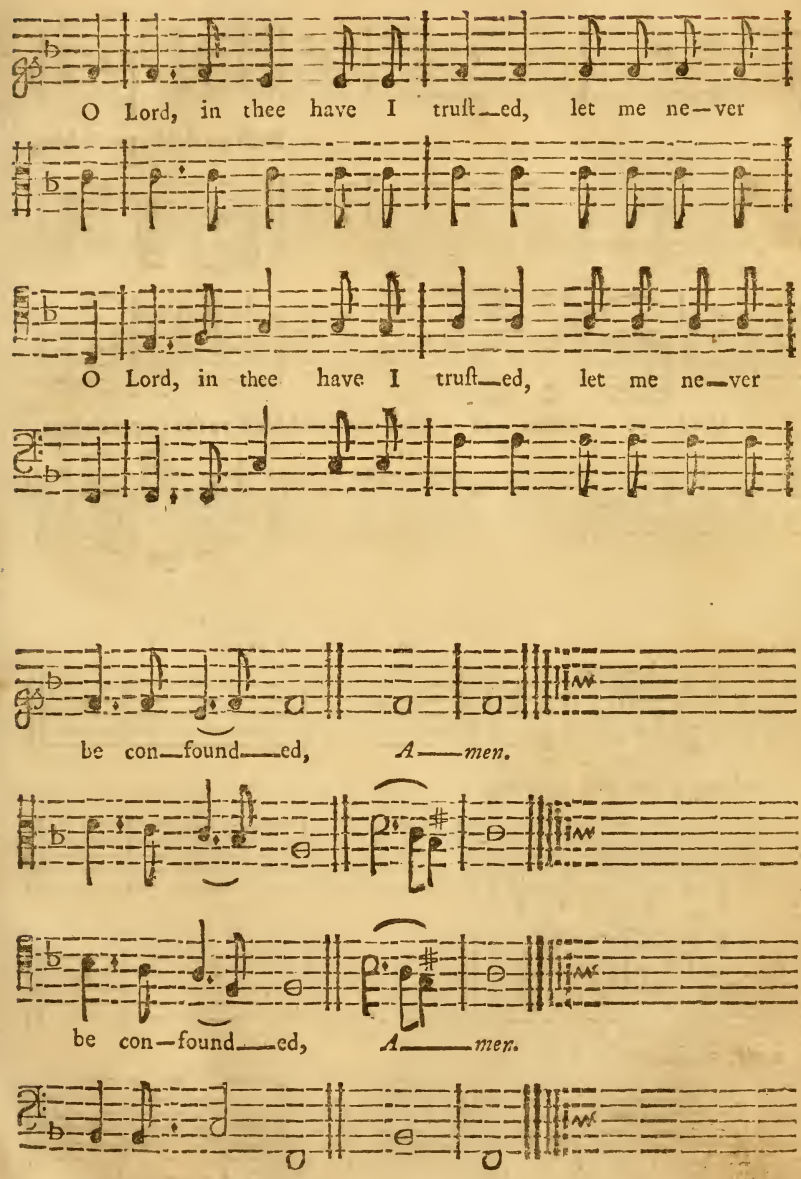
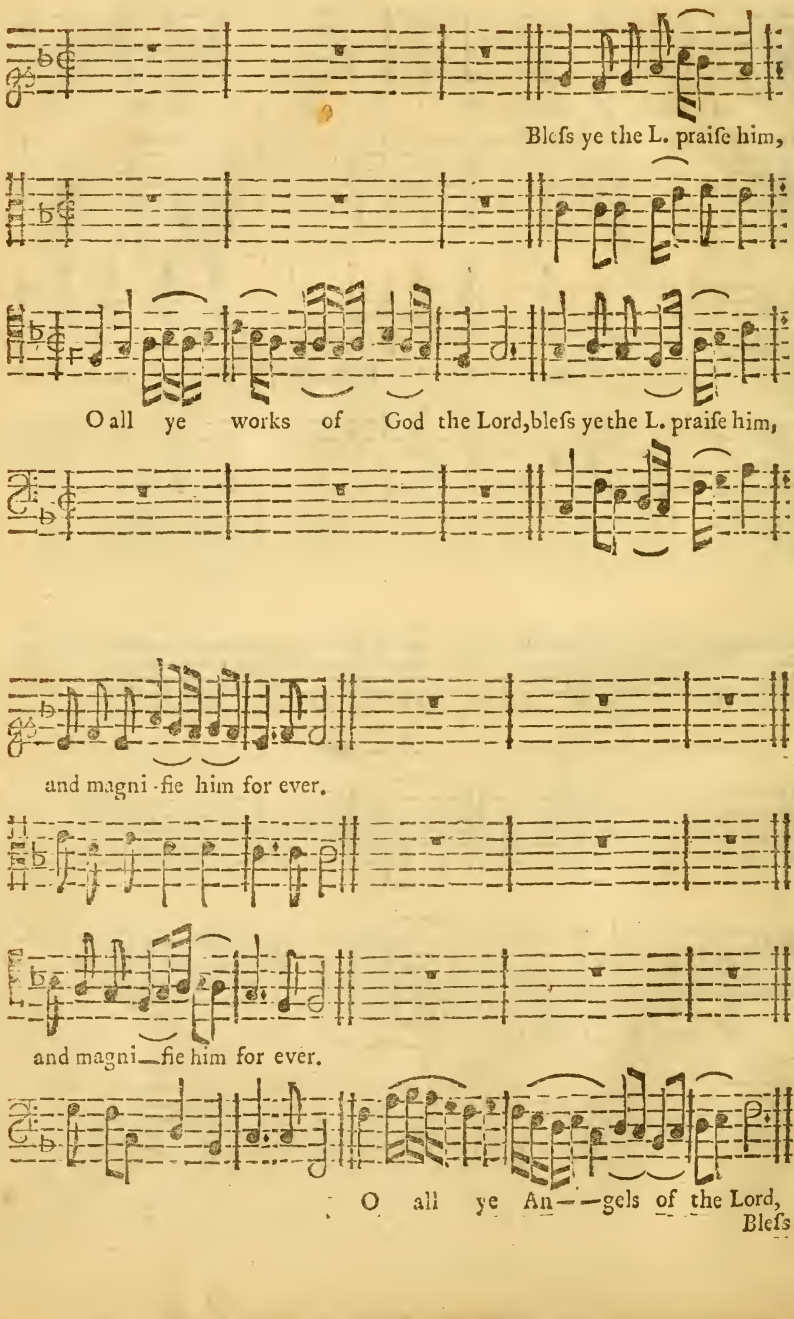


CHO-

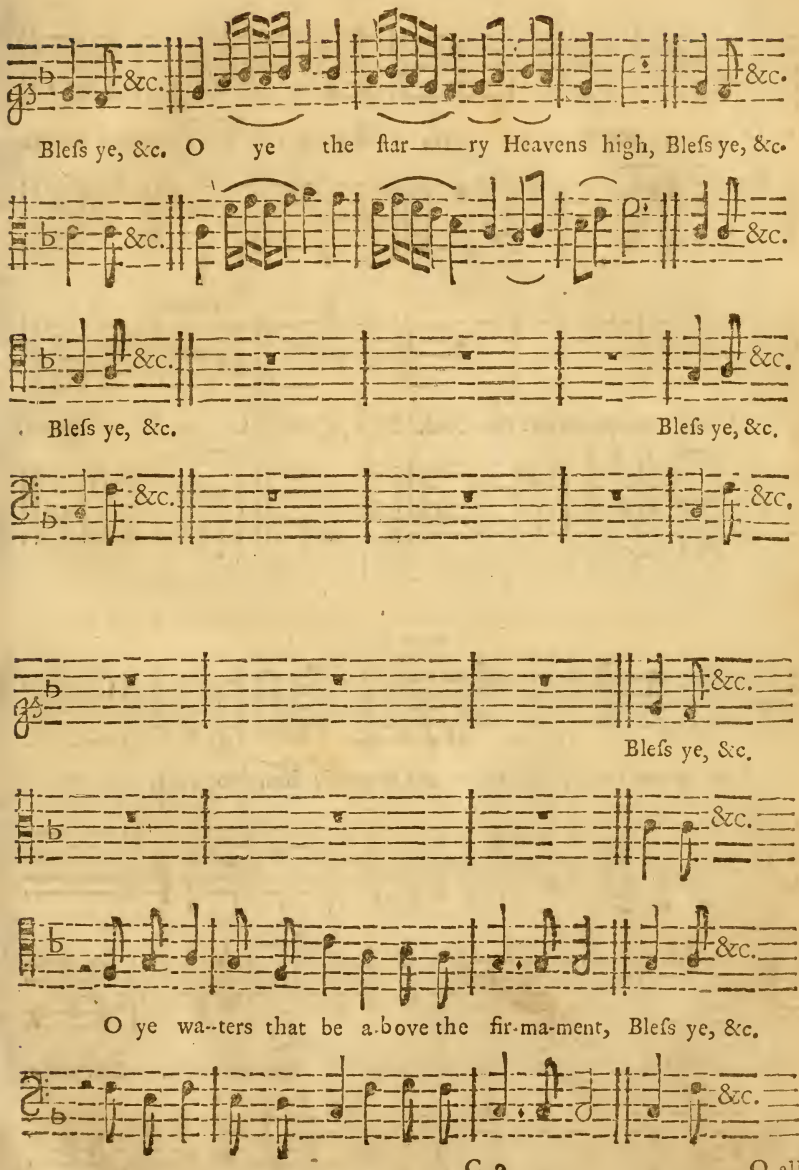
CHORUS.


O Lord, in thee have I truſt—ed, let me ne—ver
O Lord, in thee have I truſt—ed, let me ne—ver
be con—found—ed, A—men.
be con—found—ed, A—men.

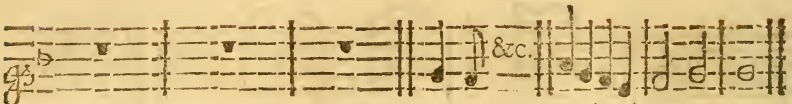
BENEDICITE.


Bleſs ye the L. praiſe him,
O all ye works of God the Lord, bleſs ye the L. praiſe him,
and magni-fie him for ever.
and magni—fie him for ever.
O all ye An——gels of the Lord,
Bleſs

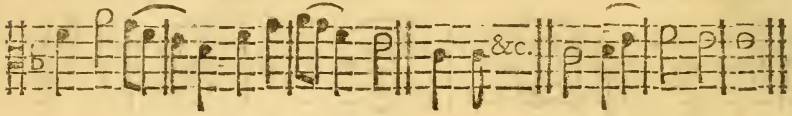
Continued.

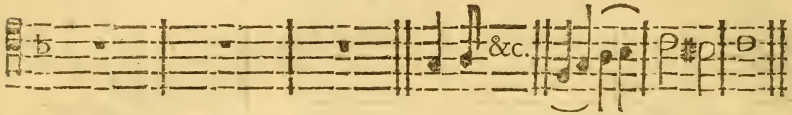

&c.
Bleſs ye, &c. O ye the ſtar——ry Heavens high, Bleſs ye, &c.
Bleſs ye, &c.
Bleſs ye, &c.
Bleſs ye, &c.
O ye wa--ters that be a-bove the fir-ma-ment, Bleſs ye, &c.

Continued.

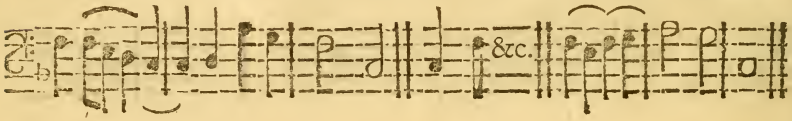


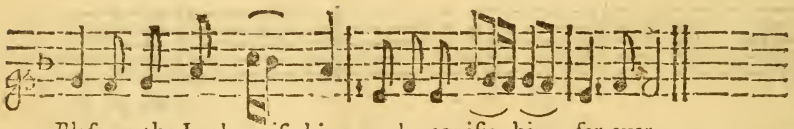
O all ye powers of the Lord, bleſs ye, &c. O ye ſun and moon,



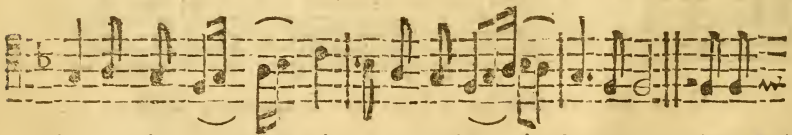


O all ye powers of the Lord, Bleſs ye, &c. O ye ſon and moon:

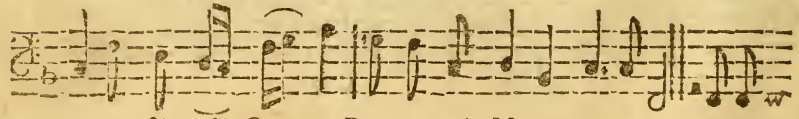




Bleſs ye the Lord, praiſe him and magnifie him for ever.



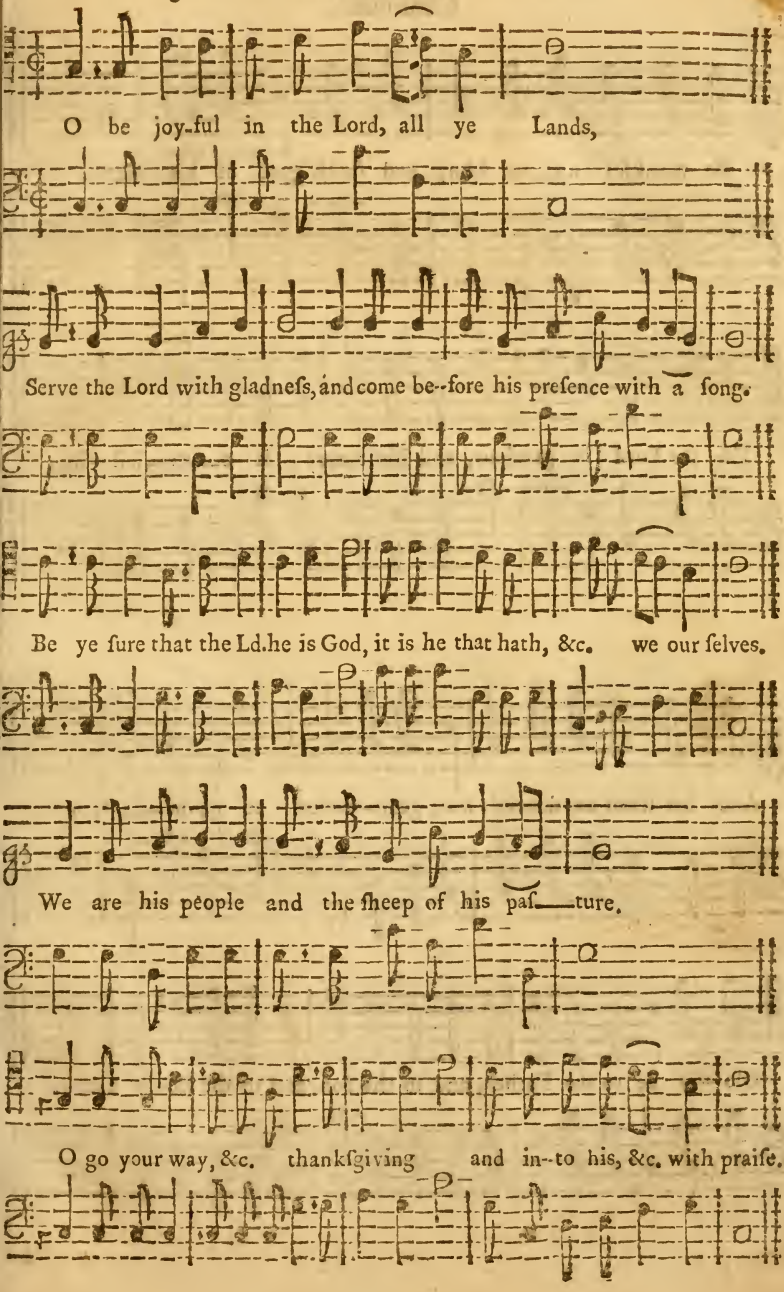
Bleſs ye the Lord, praiſe him and mag-ni fie him for ever. Glory, &c.



Sing the GLORIA PATRI *as in* MAGNIFICAT.

JUBI-

JUBILATE DEO.



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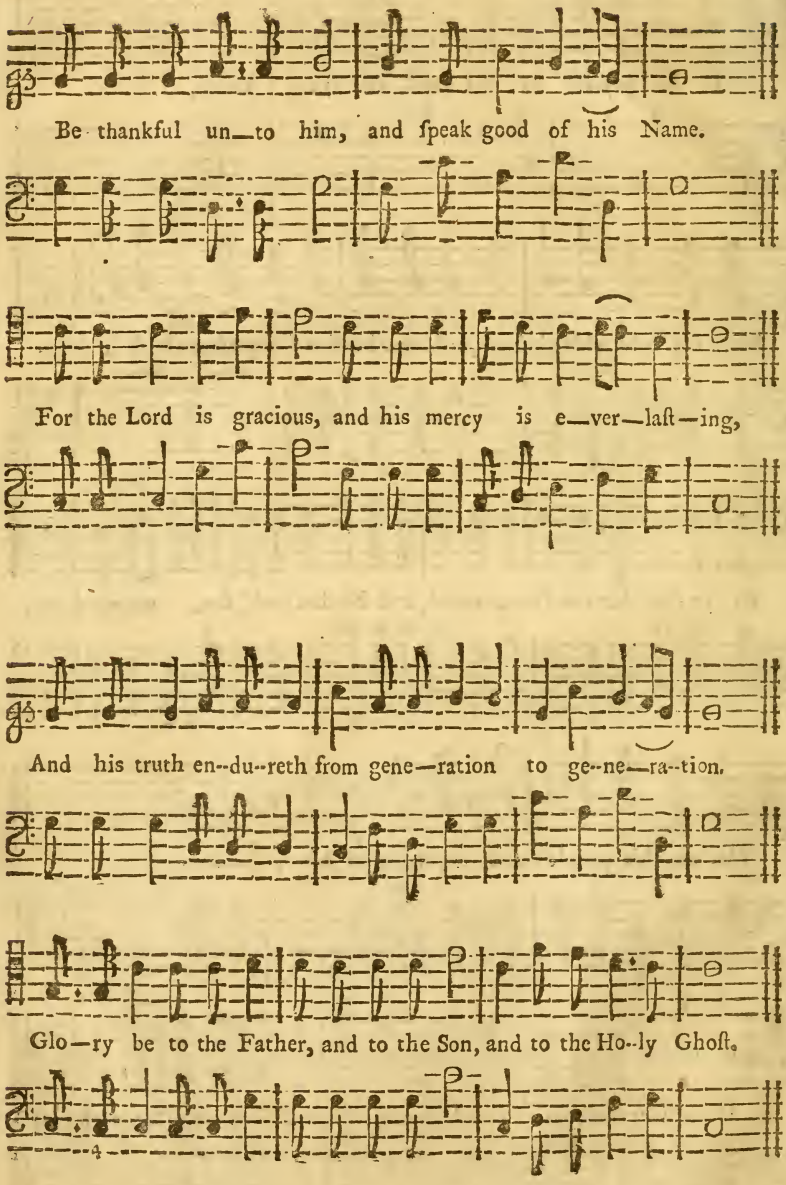

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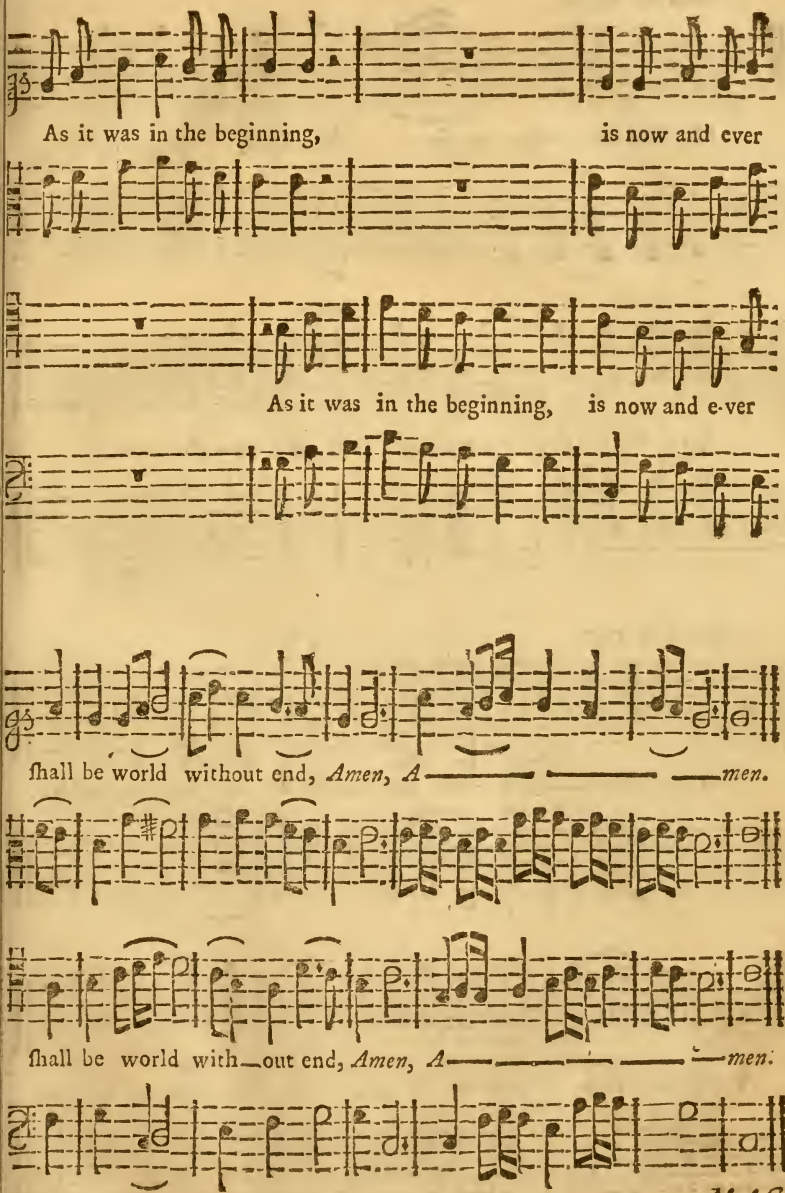
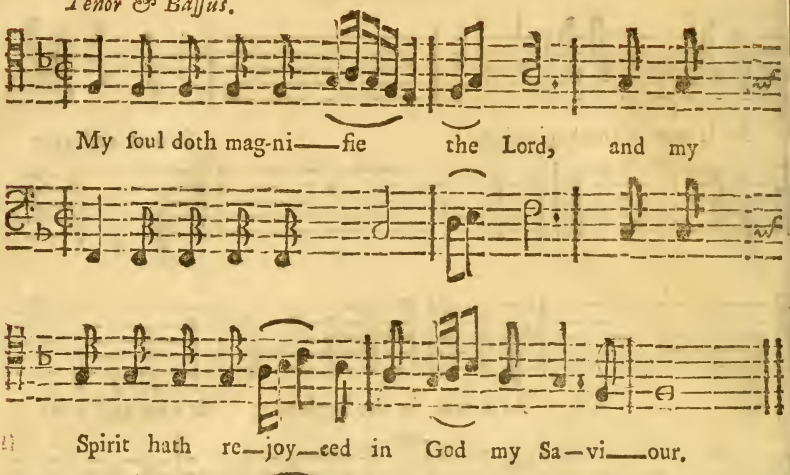


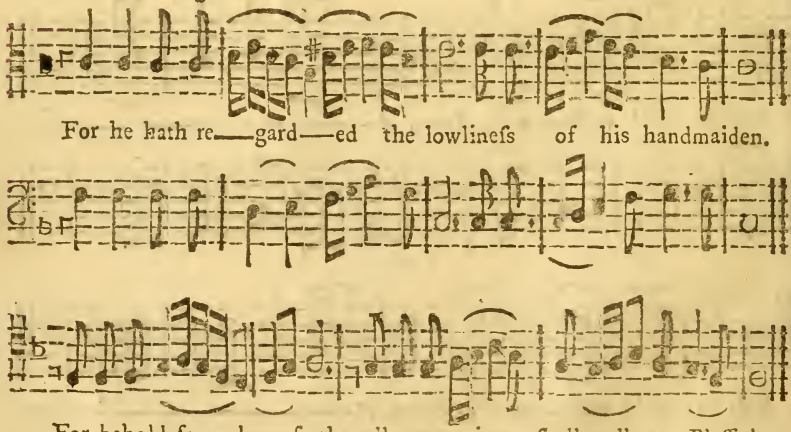
MAG-

MAGNIFICAT.

Tenor & Baſſus.



Contra & Baſſus.



For

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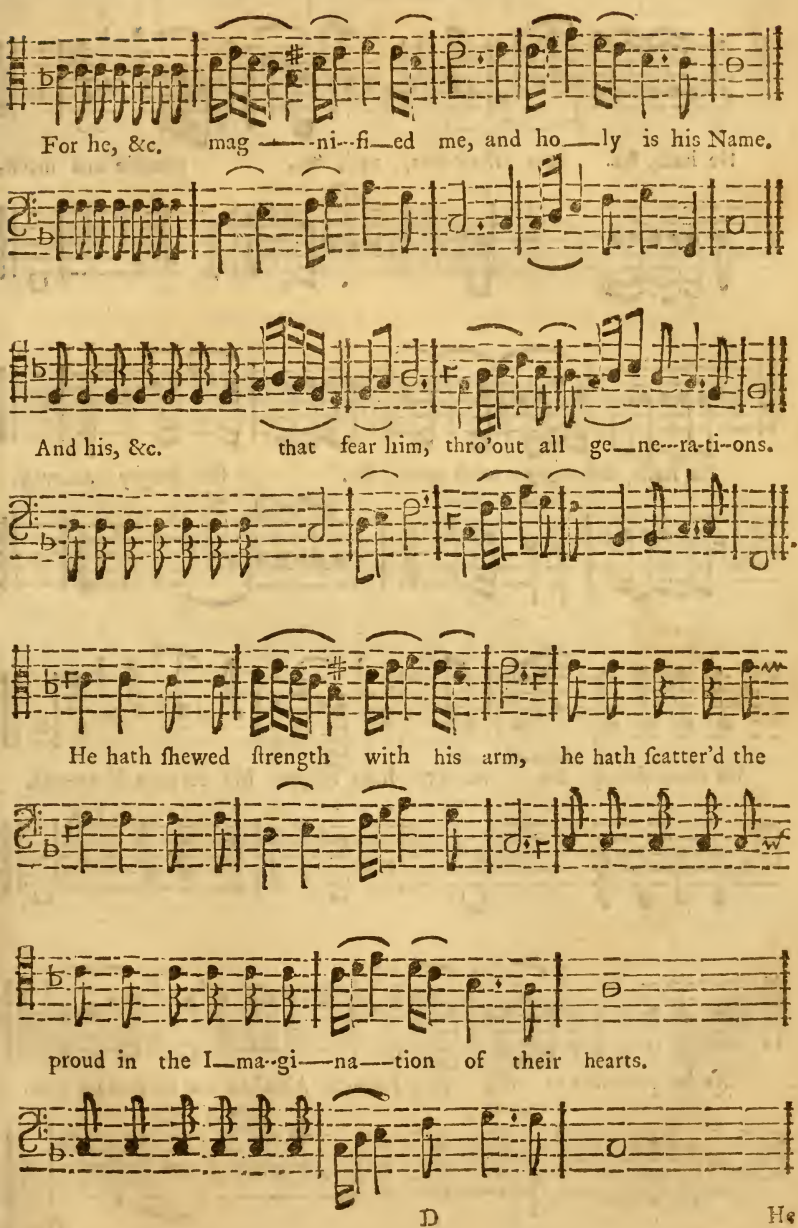
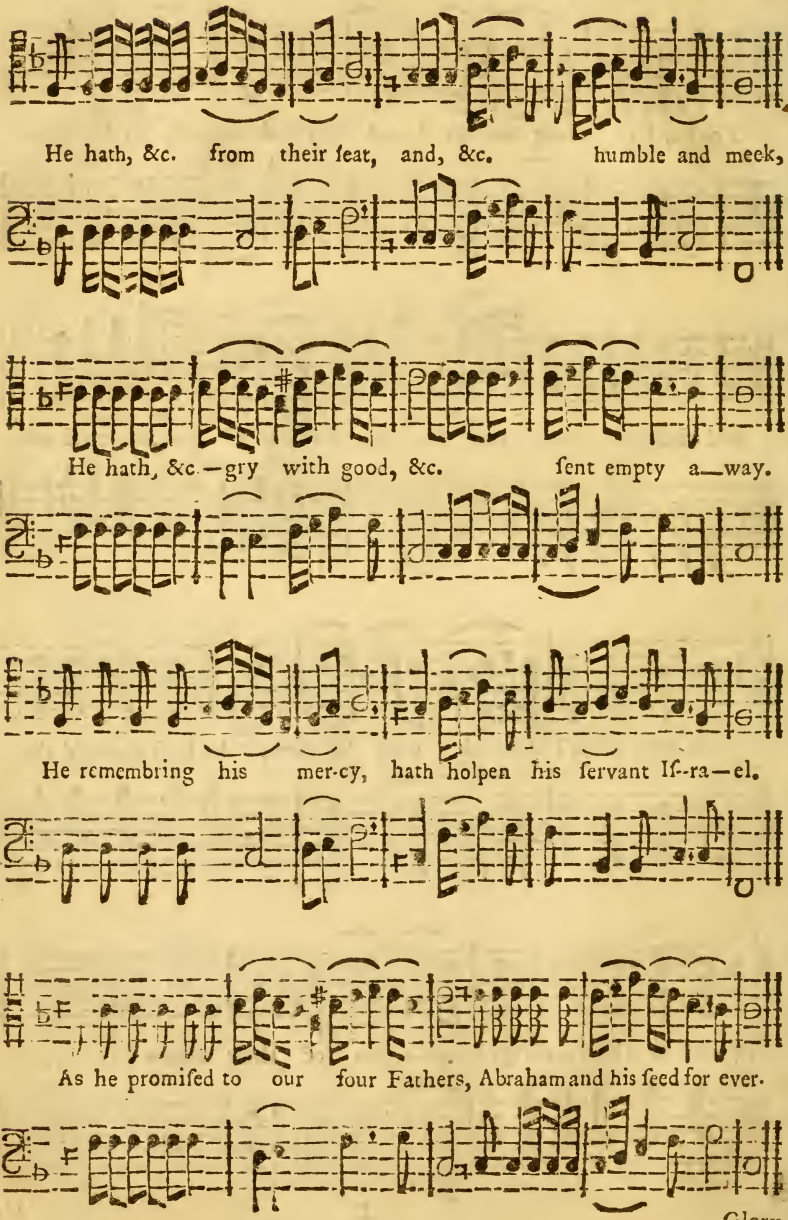
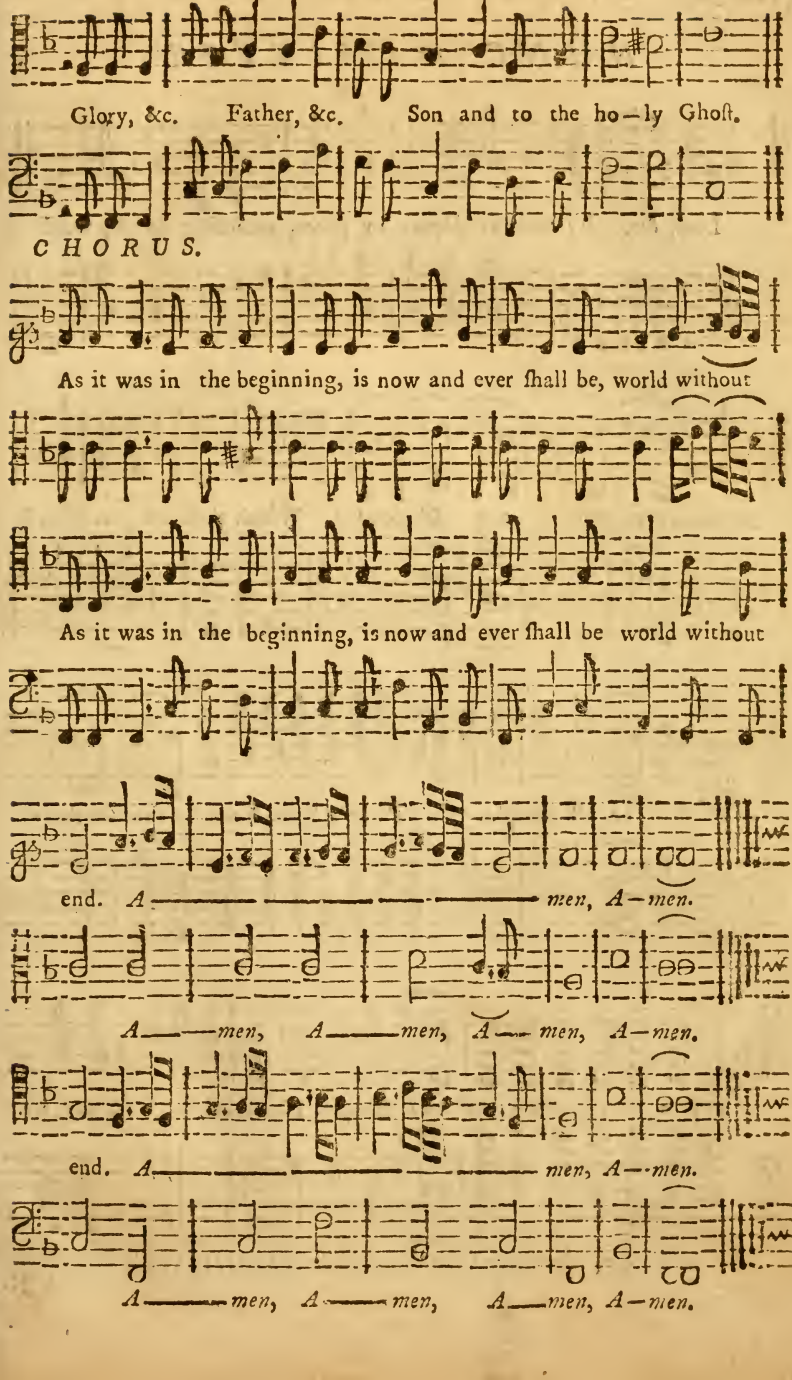
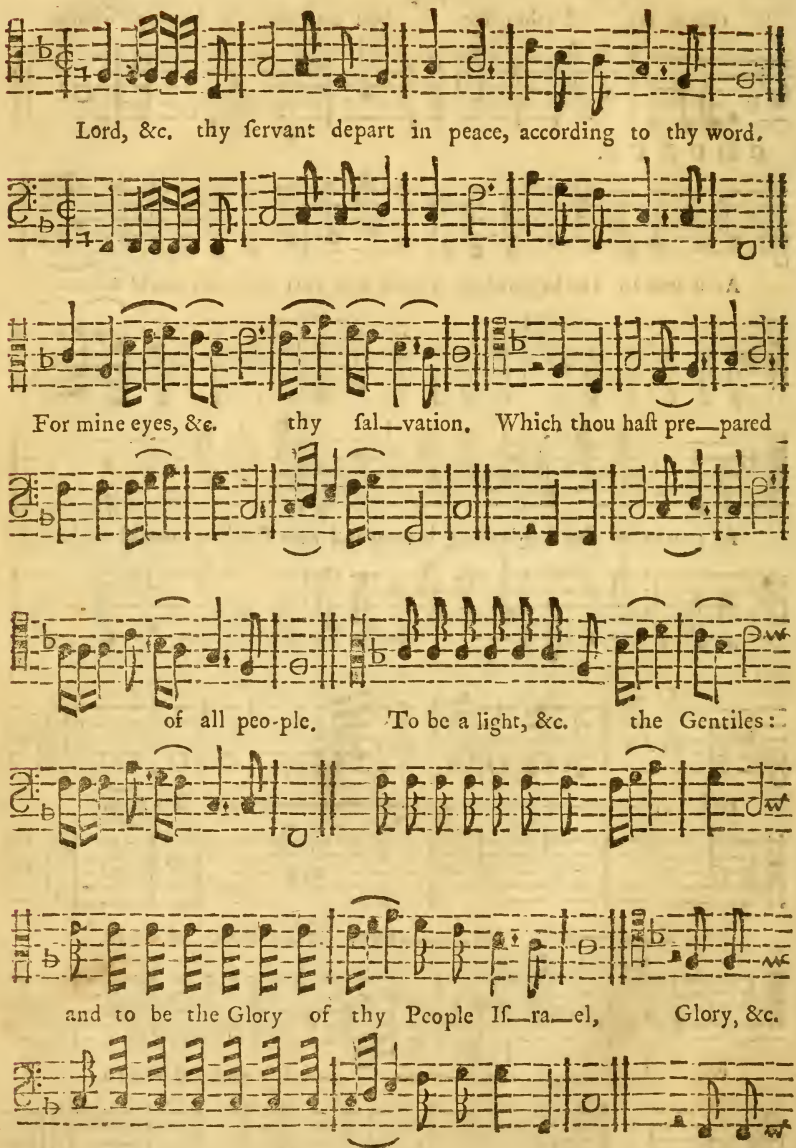

For he, &c. mag — ni-fi-ed me, and ho — ly is his Name.
And his, &c. that fear him, thro'out all ge — ne-ra-ti-ons.
He hath ſhewed ſtrength with his arm, he hath ſcatter'd the
proud in the I — ma-gi — na — tion of their hearts.

Continued.


He hath, &c. from their ſeat, and, &c. humble and meek,
He hath, &c.—gry with good, &c. ſent empty a—way.
He remembring his mer-cy, hath holpen his ſervant If-ra—el.
As he promiſed to our four Fathers, Abraham and his ſeed for ever.
Glory


Glory, &c. Father, &c. Son and to the ho—ly Ghoſt.
CHORUS.
As it was in the beginning, is now and ever ſhall be, world without
As it was in the beginning, is now and ever ſhall be world without
end. A——men, A—men.
A——men, A——men, A—men, A—men.
end. A——men, A—men.
A——men, A——men, A——men, A—men.

NUNC DIMITTIS.

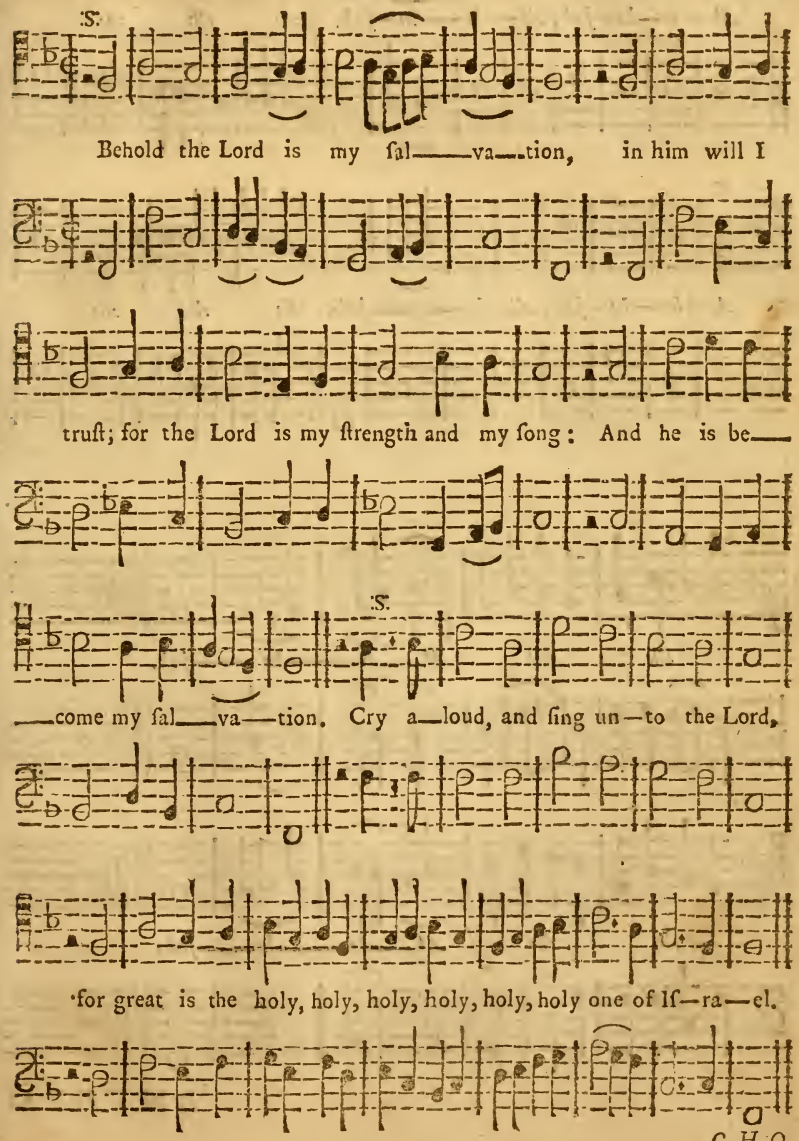


Sing the GLORIA PATRI *as in* MAGNIFICAT.

A N-

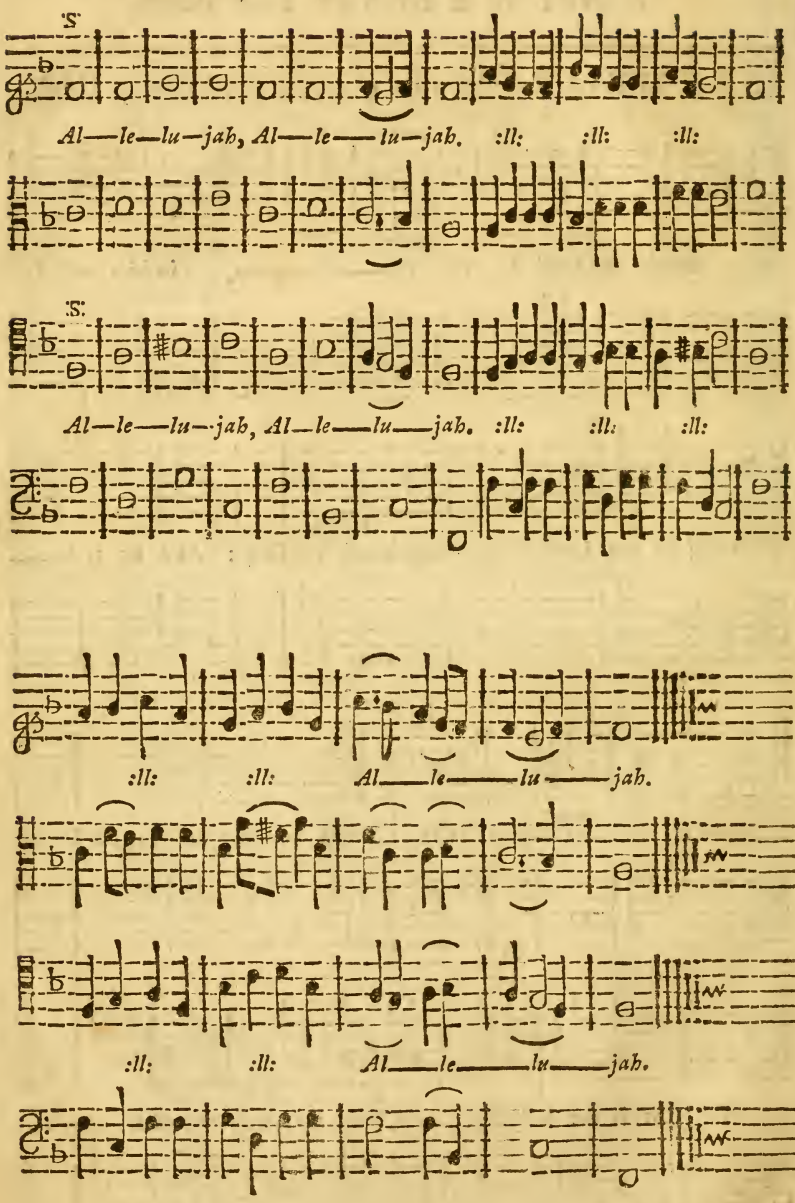
ANTHEMS *in Four Parts.*

ANTHEM I. *Taken out of the 12th Chapter of* Iſaiah.

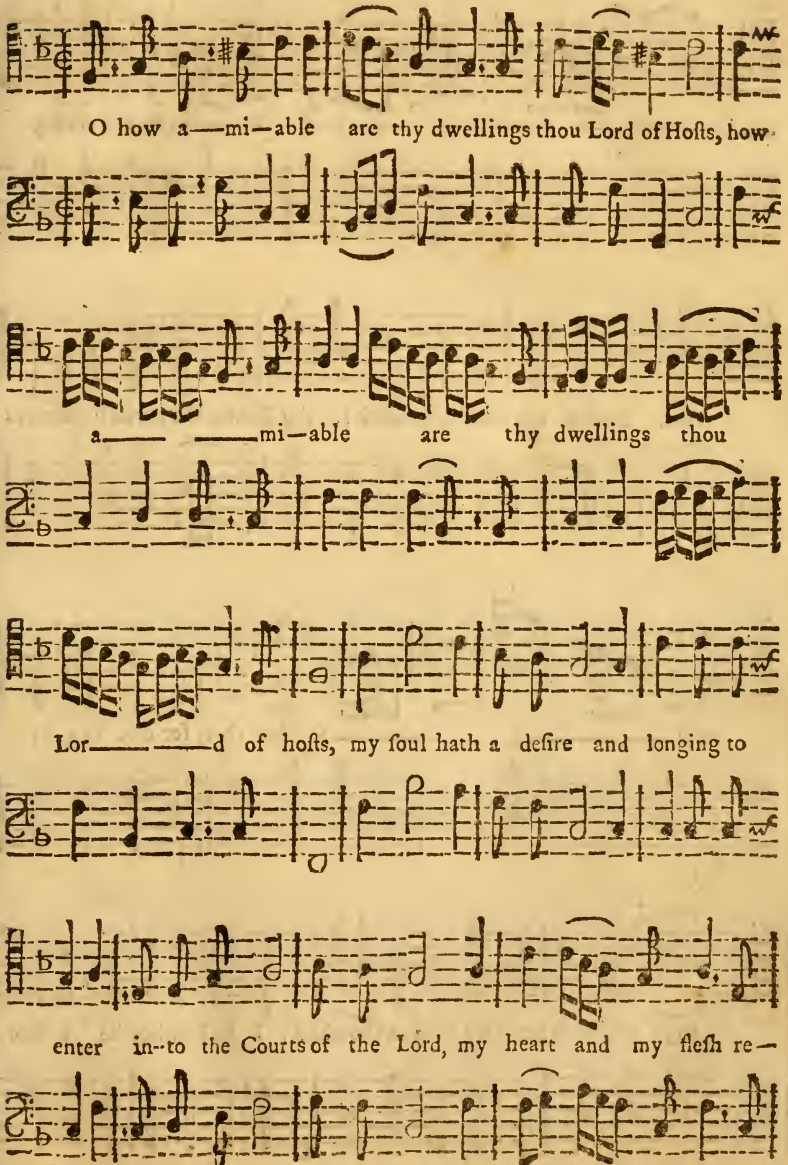


CHO-

CHORUS.


S.
Al—le—lu—jah, Al—le—lu—jah. :ll: :ll: :ll:
S.
Al—le—lu—jah, Al—le—lu—jah. :ll: :ll: :ll:
:ll: :ll: Al—le—lu—jah.
:ll: :ll: Al—le—lu—jah.

ANTHEM II. *Taken out of the* 84*th* Pſalm.



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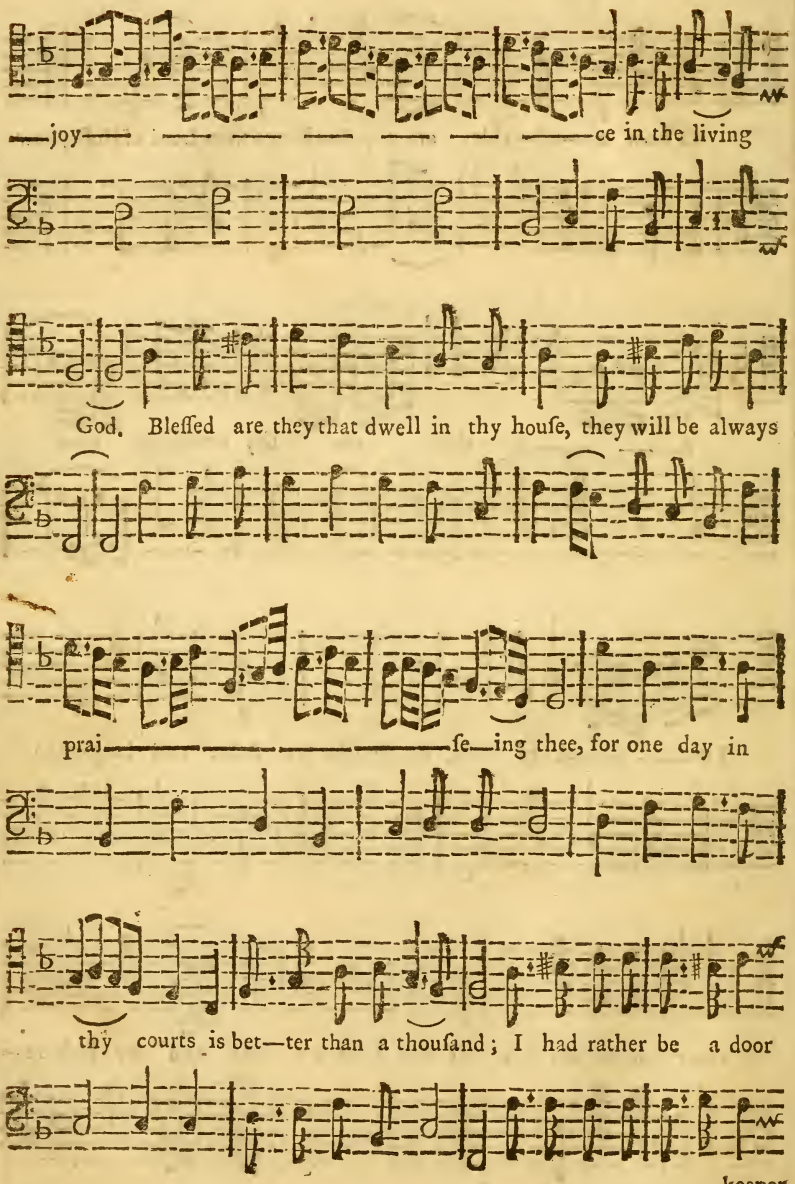
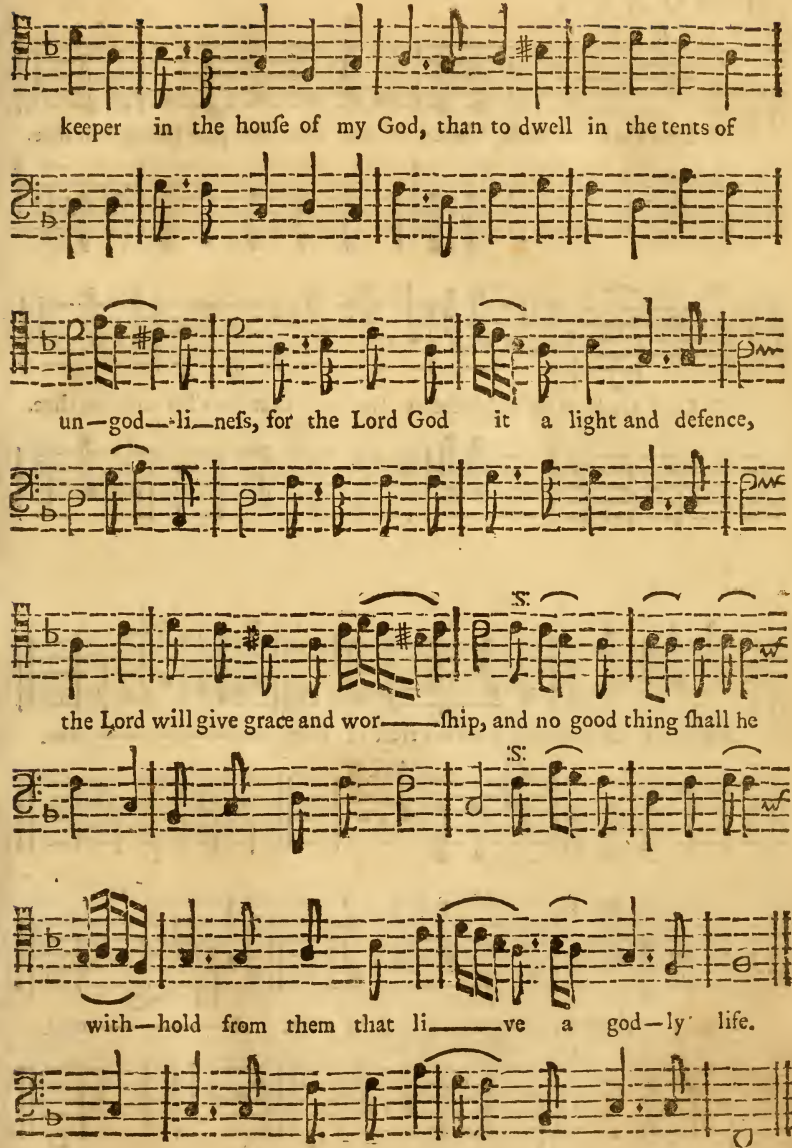
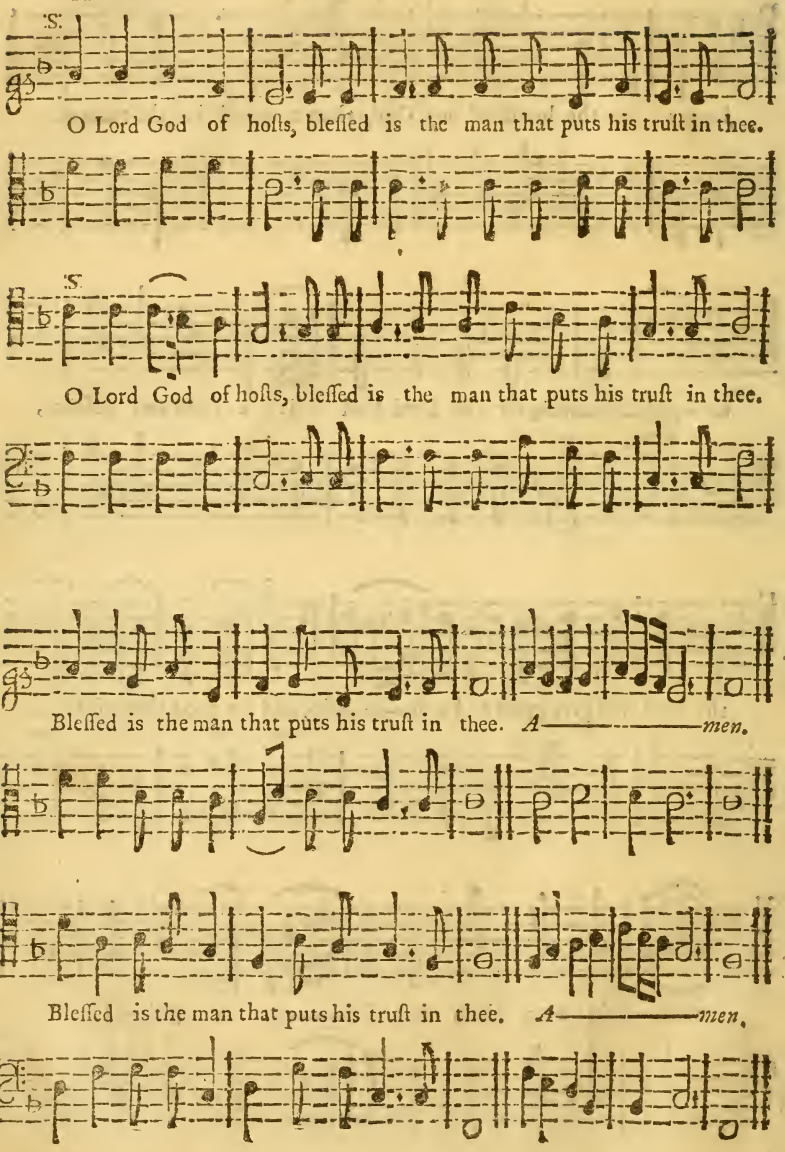

joy ce in the living
God. Bleſſed are they that dwell in thy houſe, they will be always
prai ſe ing thee, for one day in
thy courts is bet—ter than a thouſand; I had rather be a door
keeper

Continued.


keeper in the houſe of my God, than to dwell in the tents of
un—god—li—neſs, for the Lord God it a light and defence,
the Lord will give grace and wor——ſhip, and no good thing ſhall he
with—hold from them that li——ve a god—ly life.

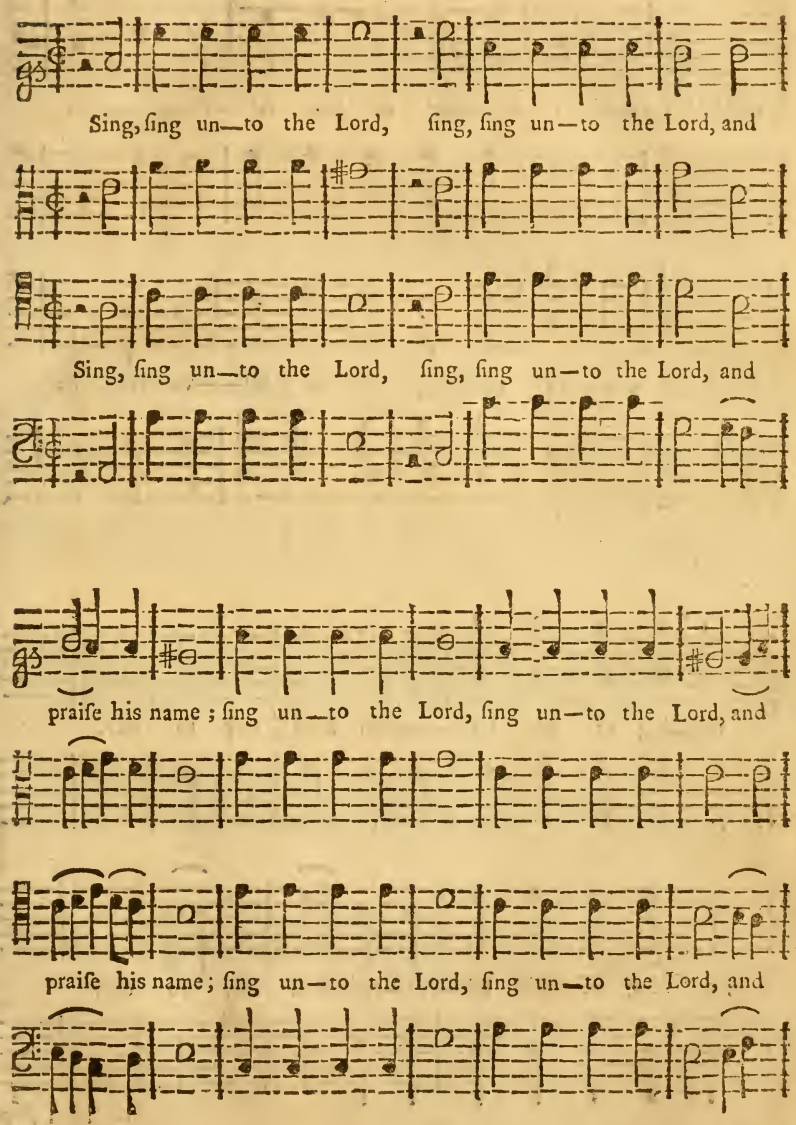
Continued.

CHORUS.



Sing

ANTHEM III. *Taken out of the 96th Pſalm.*



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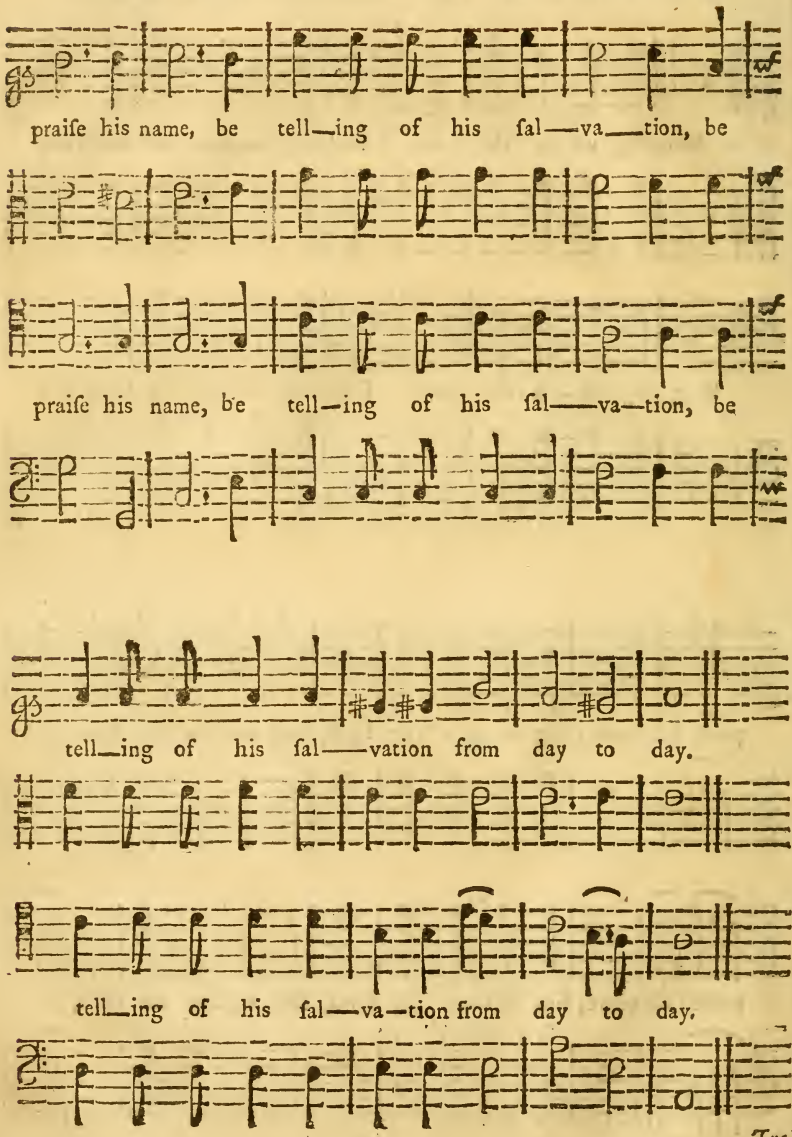

Tre-

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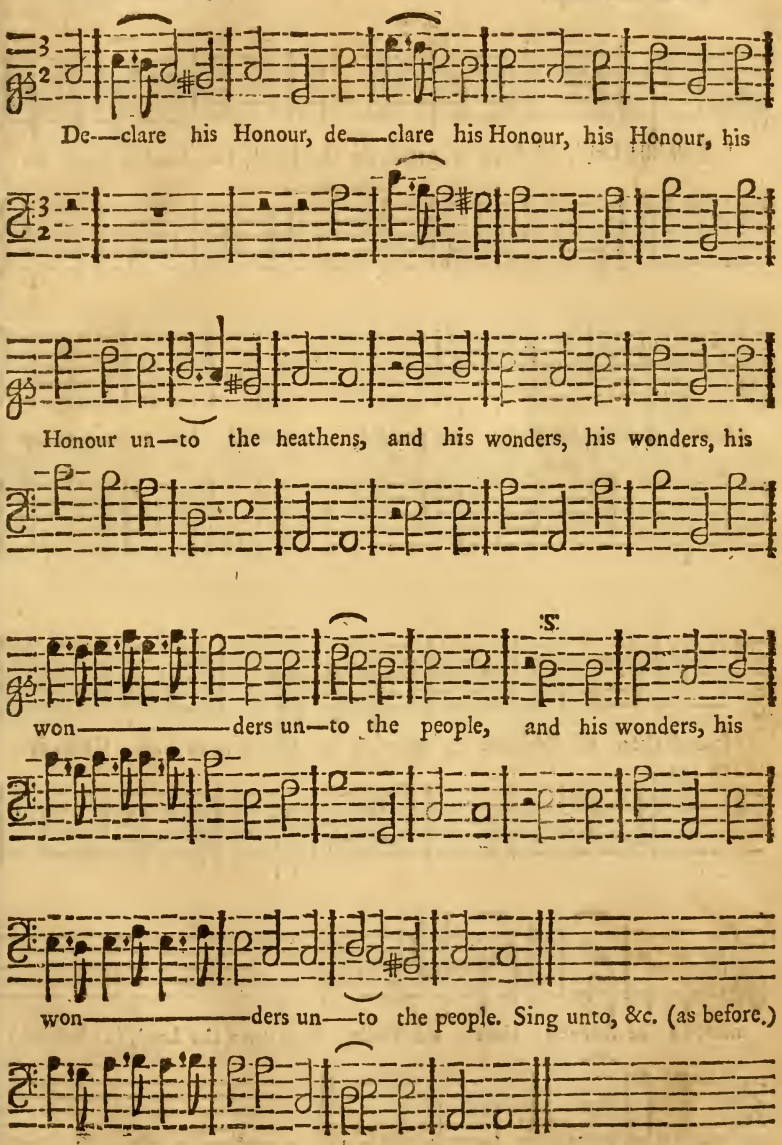
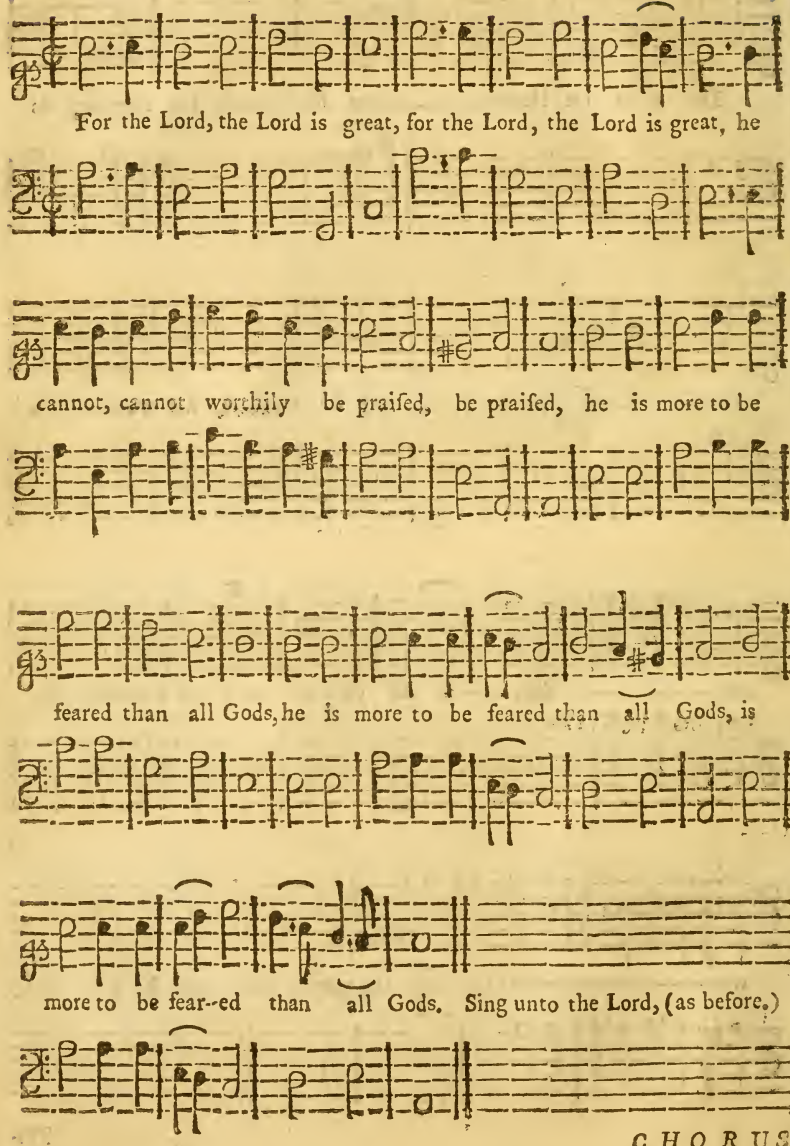
Treble and *Baſs.*



Tre-

Continued.

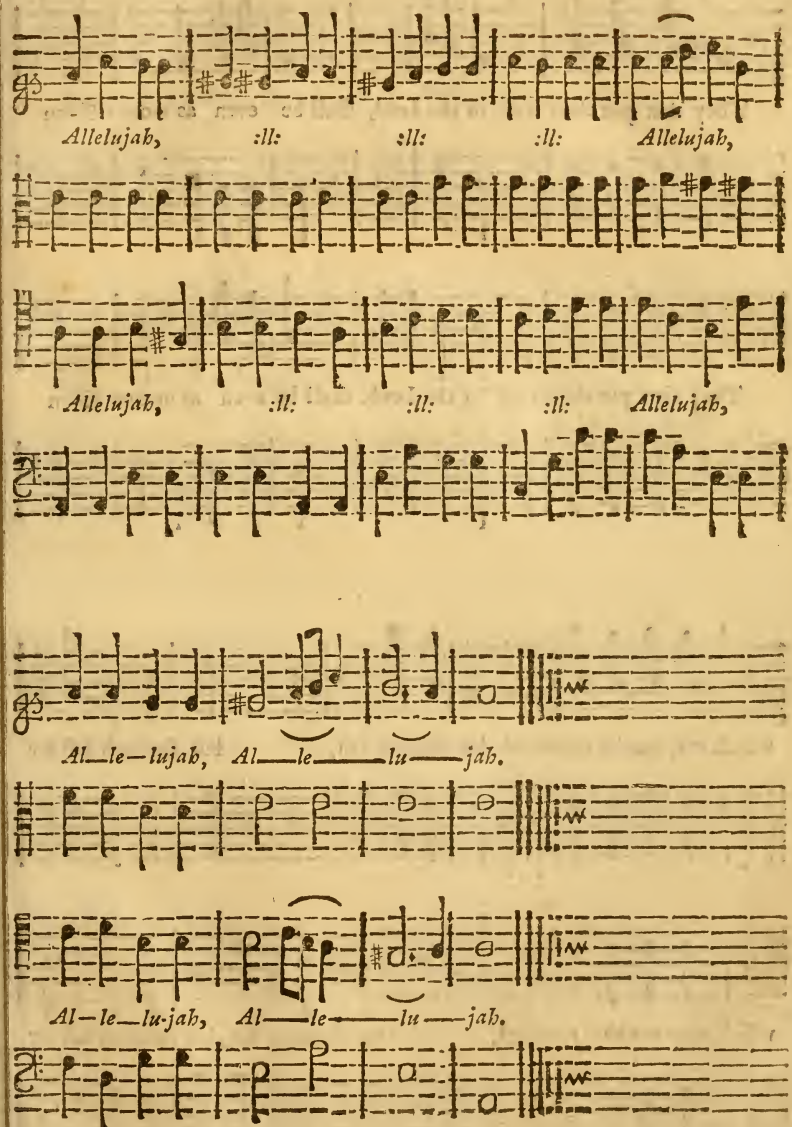
Treble and *Baſs.*



CHORUS.

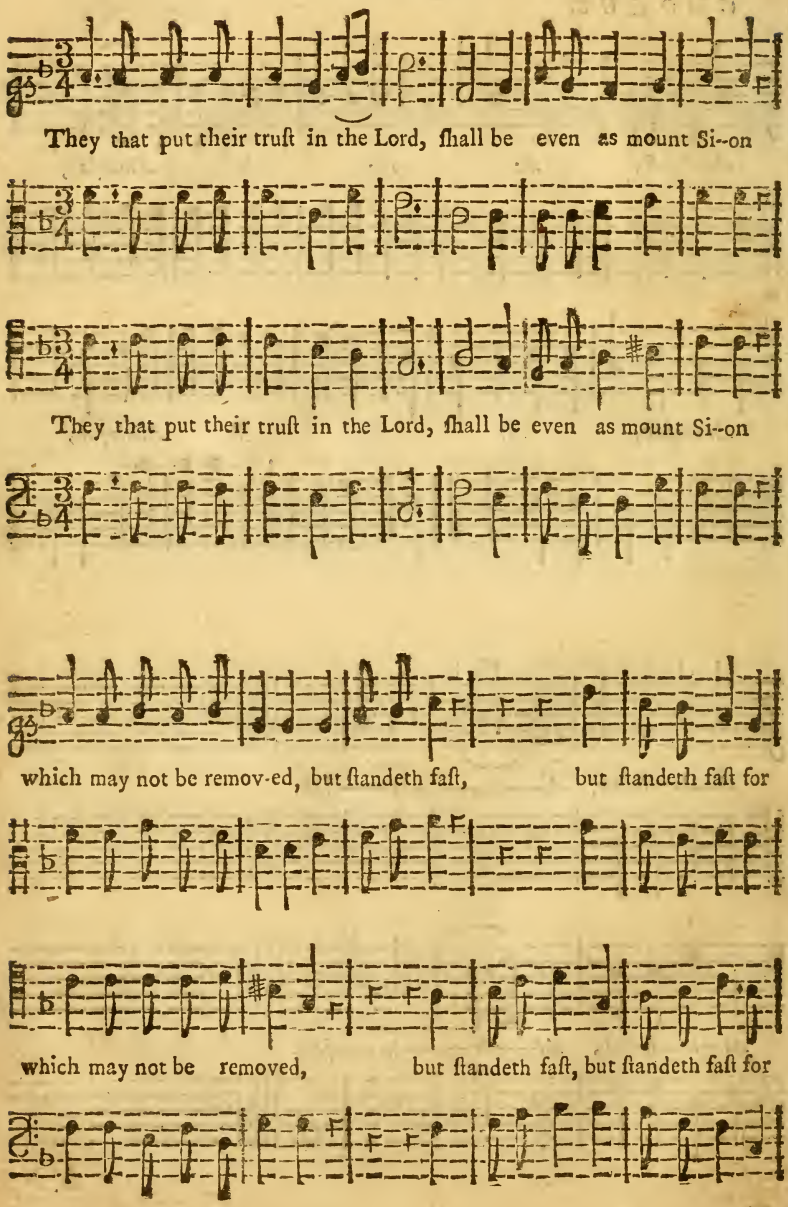
Continued.

CHORUS.



A N-

ANTHEM IV. *Taken out of the* 125*th* Pſalm.



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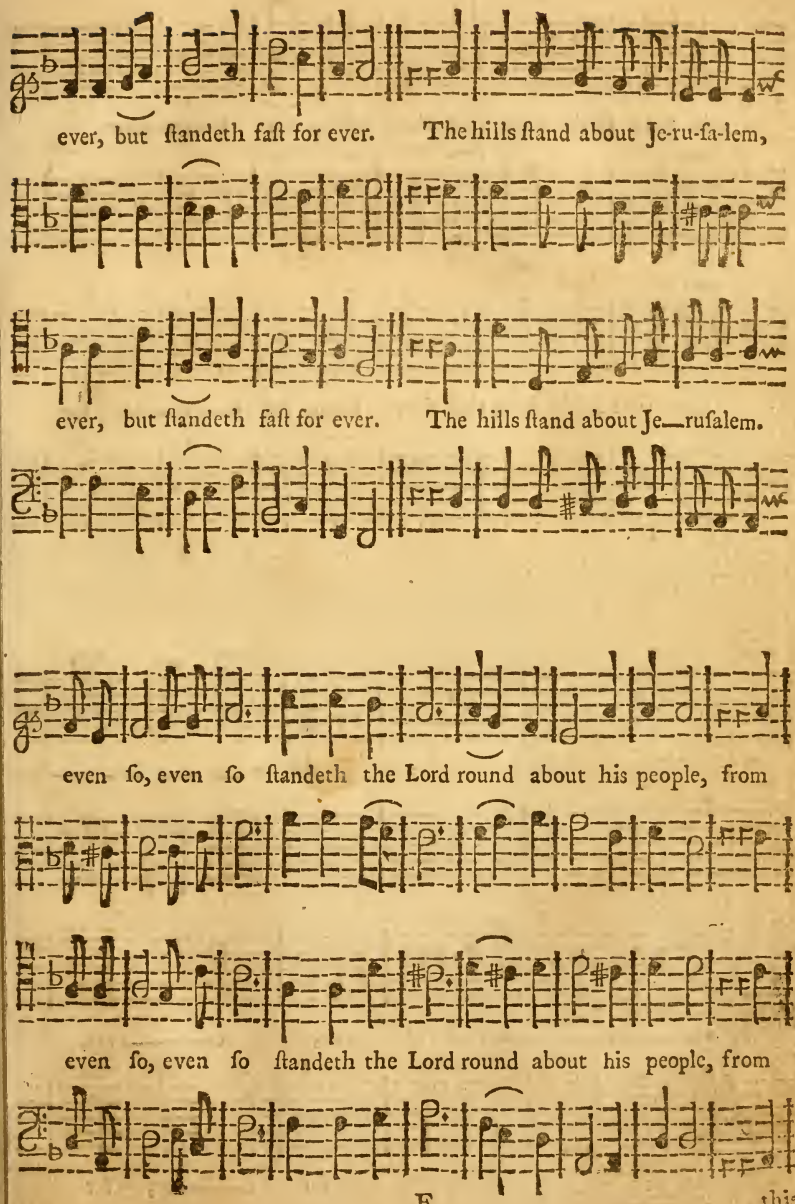
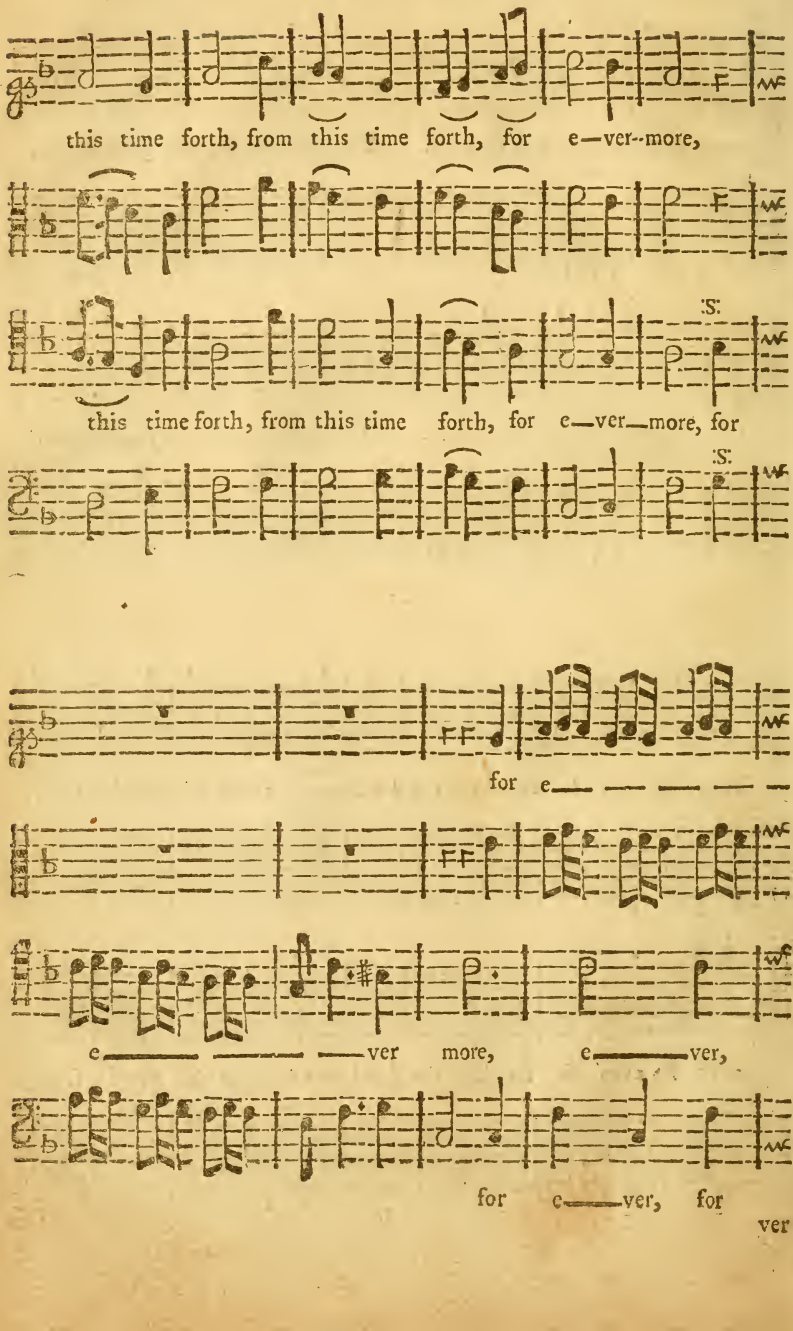
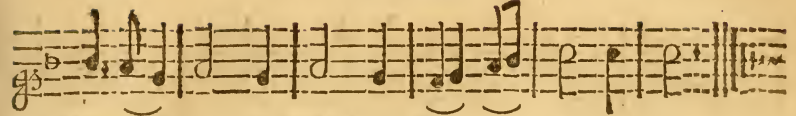
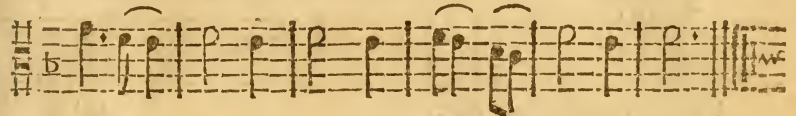

ever, but ſtandeth faſt for ever. The hills ſtand about Je-ru-ſa-lem,
ever, but ſtandeth faſt for ever. The hills ſtand about Je—ruſalem.
even ſo, even ſo ſtandeth the Lord round about his people, from
even ſo, even ſo ſtandeth the Lord round about his people, from

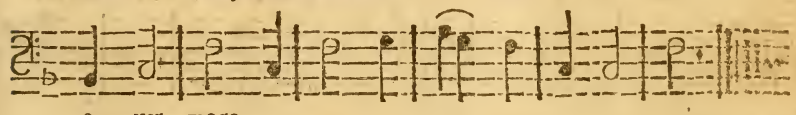
Continued.


this time forth, from this time forth, for e—ver--more,
this time forth, from this time forth, for e—ver—more, for
for e— — — — —
e— — — —ver more, e— —ver,
for e— —ver, for
ver

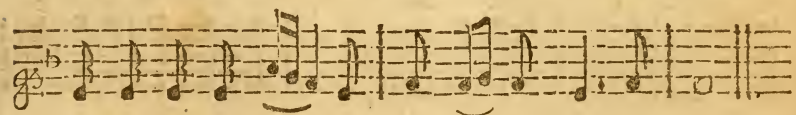
Continued.

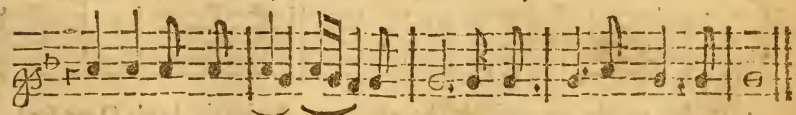


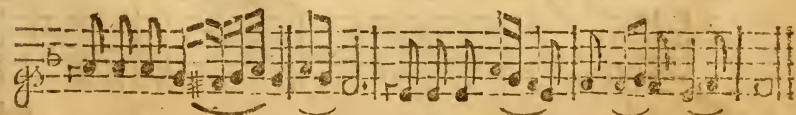




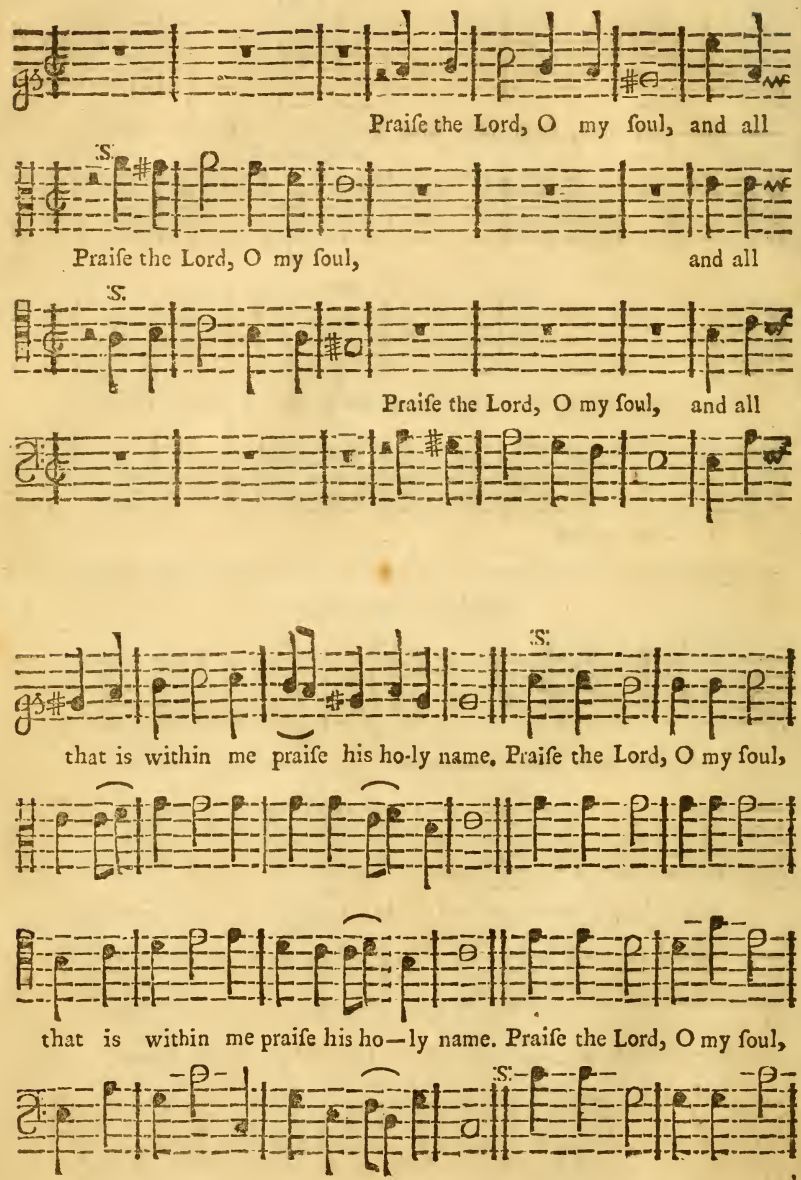
Treble to Magnificat.







ANTHEM V. *Taken out of the* 103*d* Pſalm.



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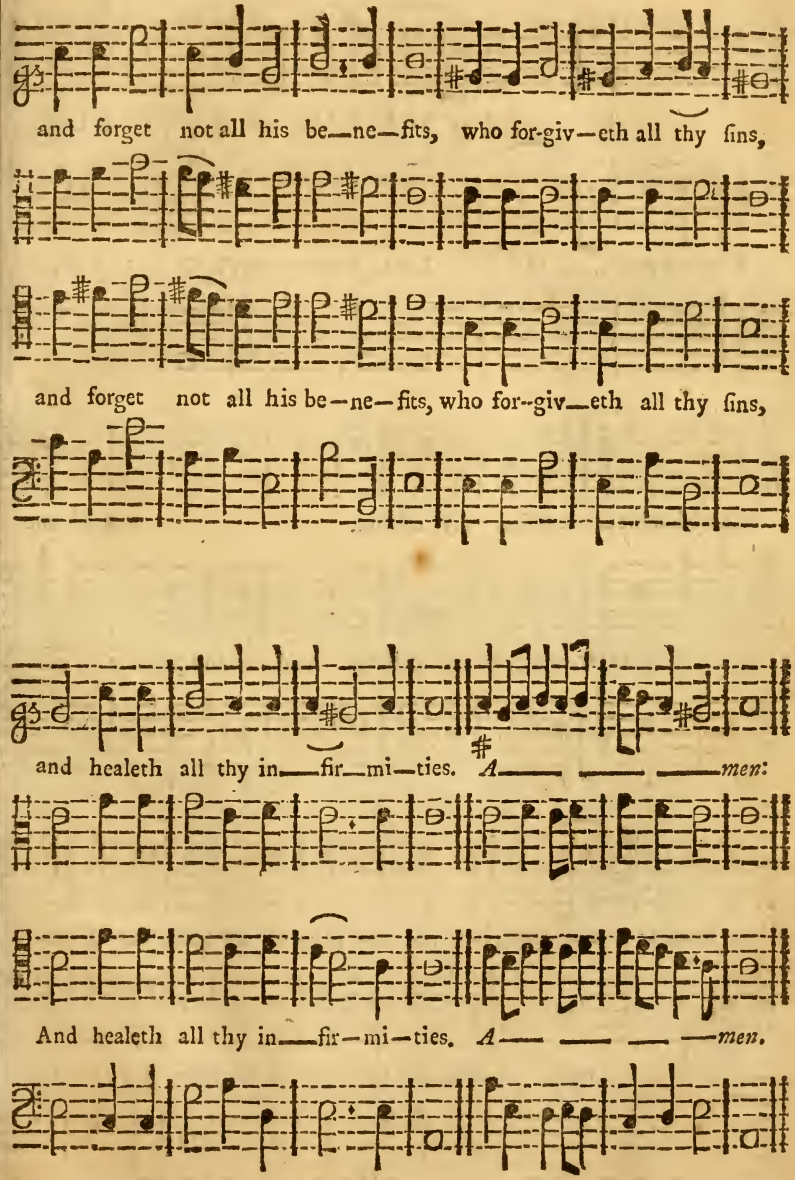
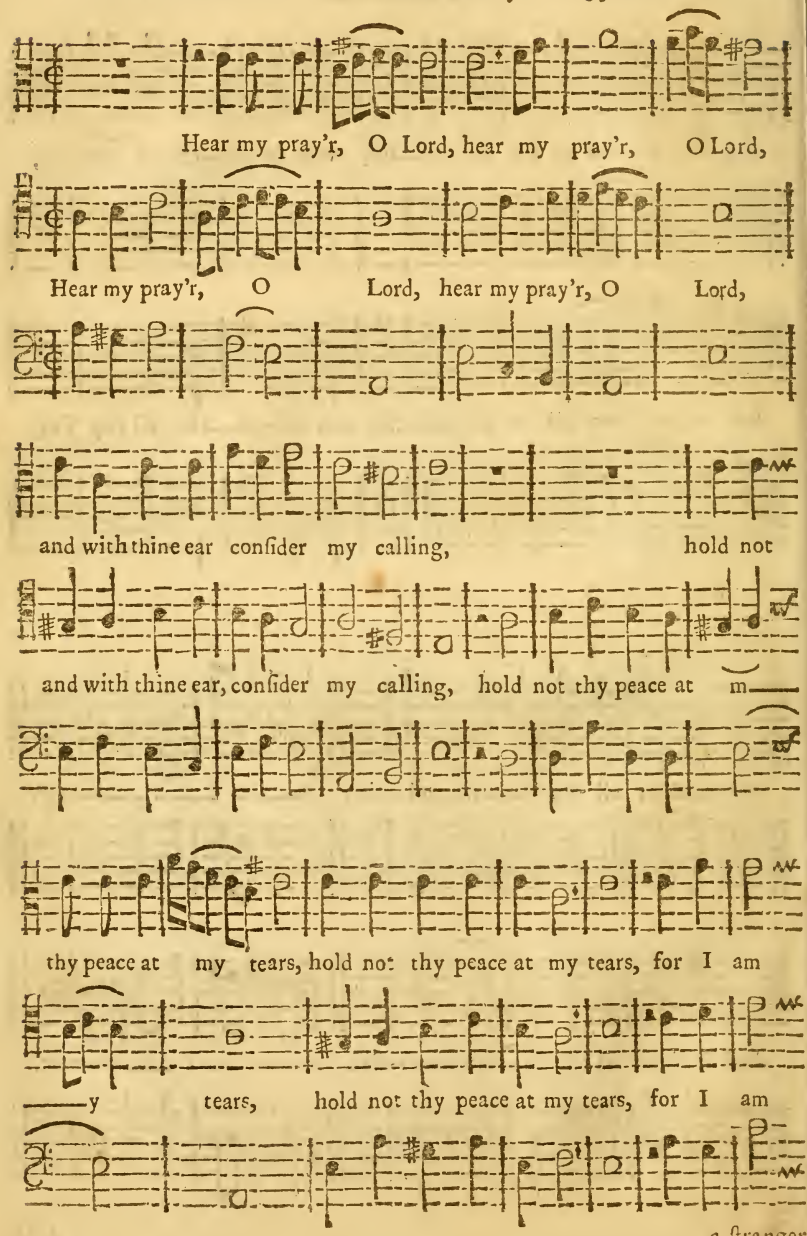

and forget not all his be—ne—fits, who for-giv—eth all thy sins,
and forget not all his be—ne—fits, who for--giv—eth all thy sins,
and healeth all thy in—fir—mi—ties. A— —men:
And healeth all thy in—fir—mi—ties. A— —men.

ANTHEM VI. *Taken out of the 39th* Pſalm.



a ſtranger

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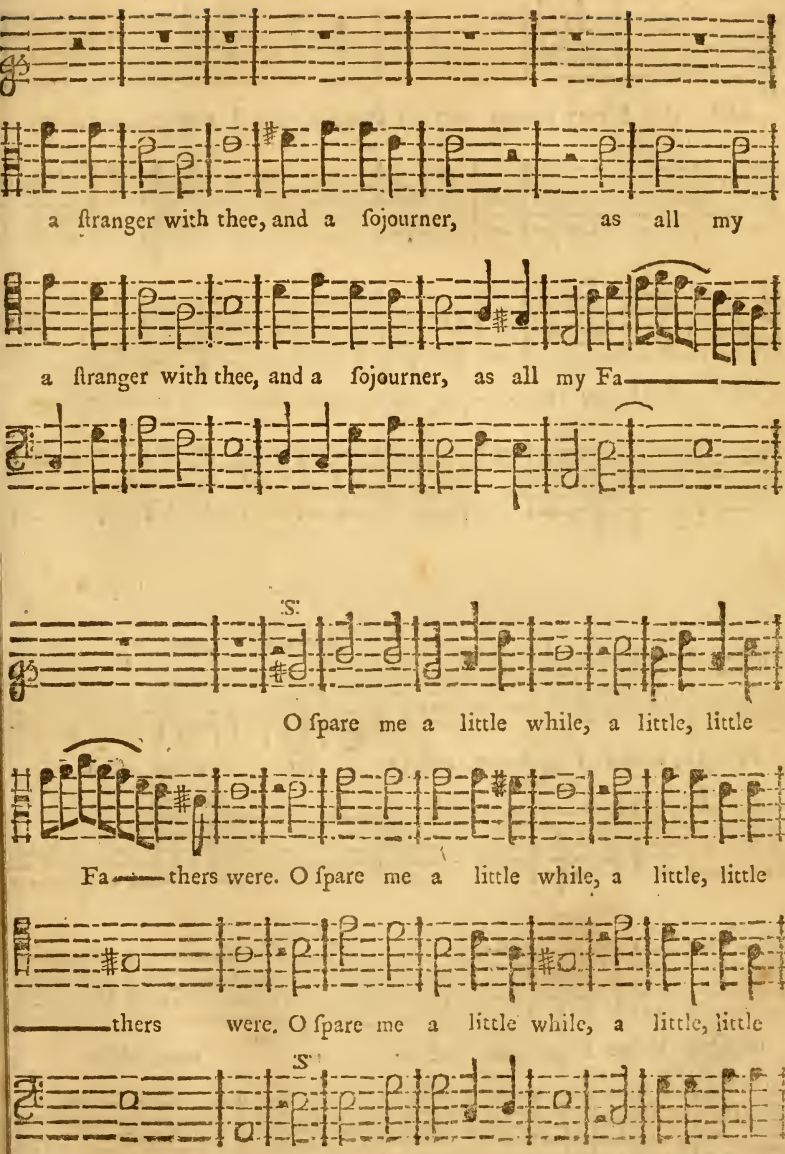

while,

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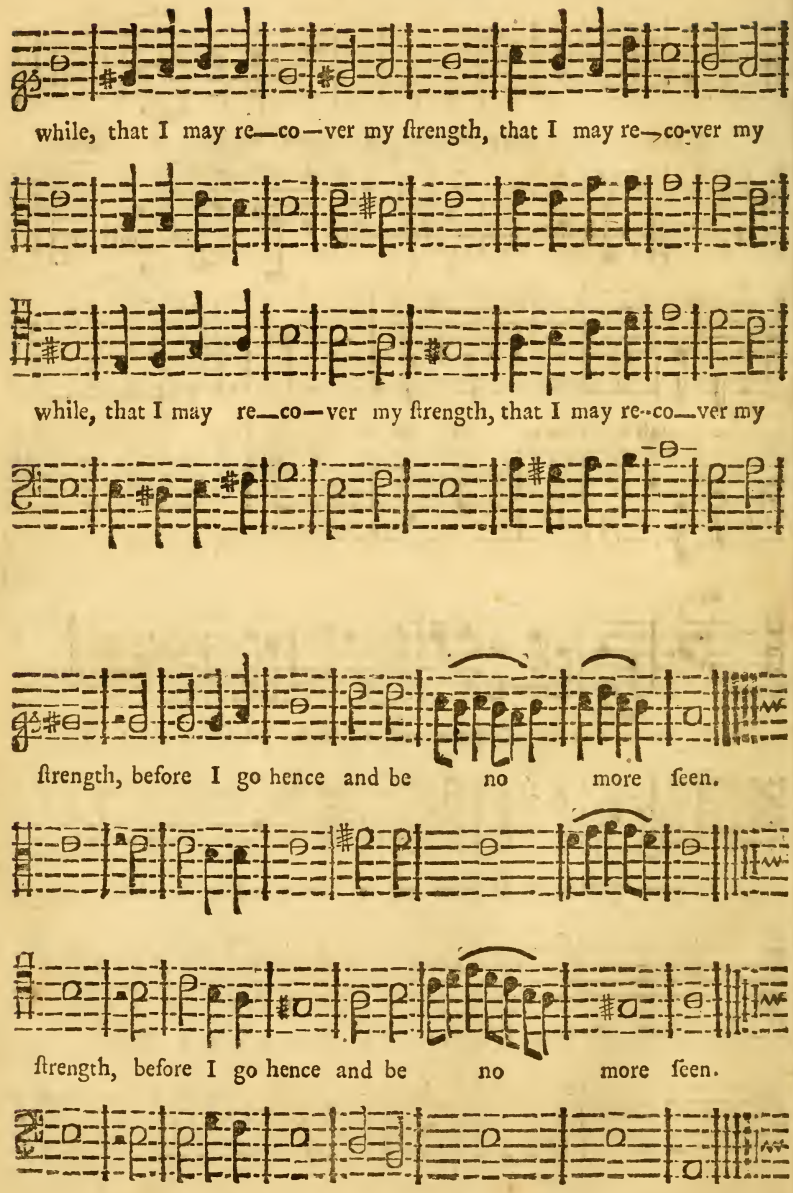
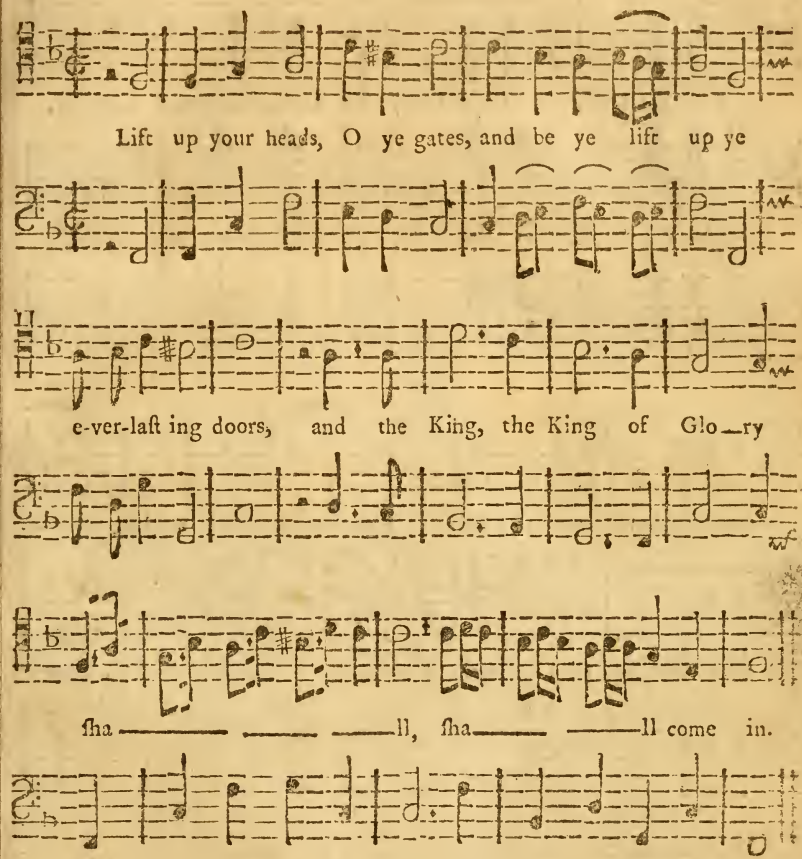

while, that I may re—co—ver my ſtrength, that I may re—co-ver my
while, that I may re—co—ver my ſtrength, that I may re--co—ver my
ſtrength, before I go hence and be no more ſeen.
ſtrength, before I go hence and be no more ſeen.

ANTHEM VII. *Taken out of the* 24*th* Pſalm.



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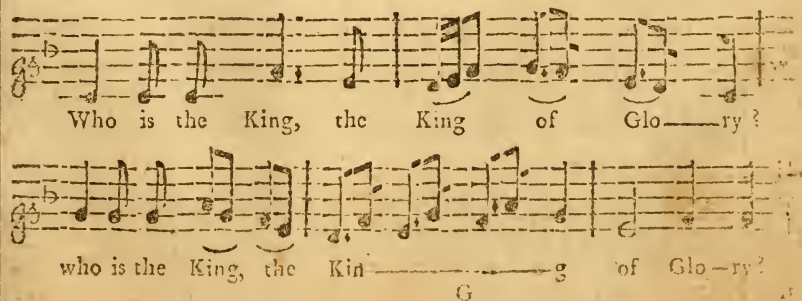

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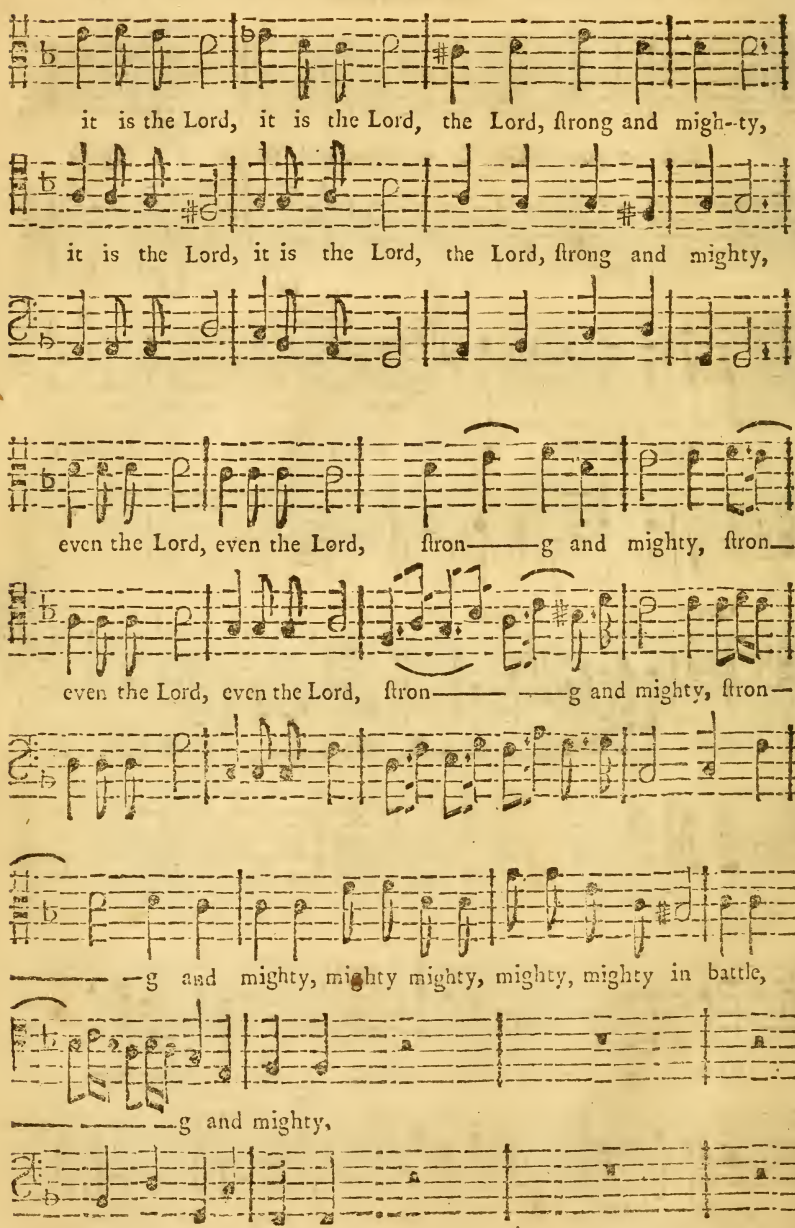

of

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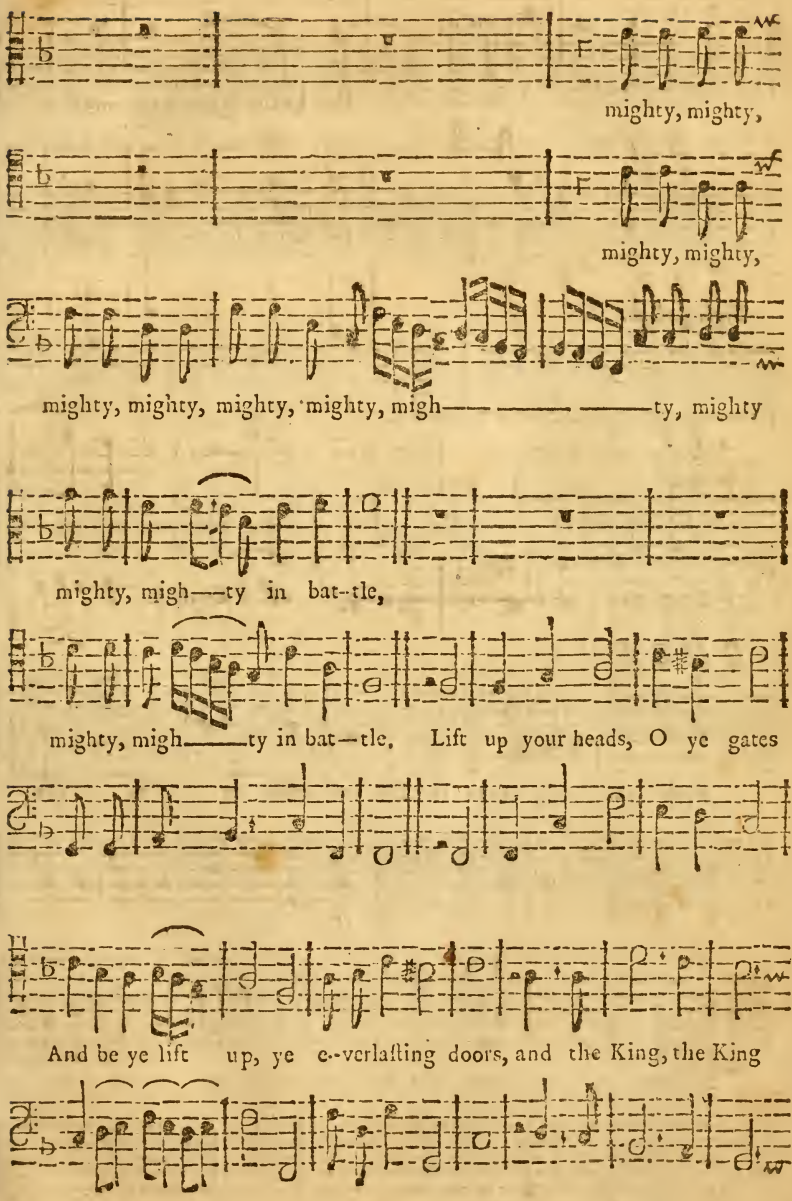
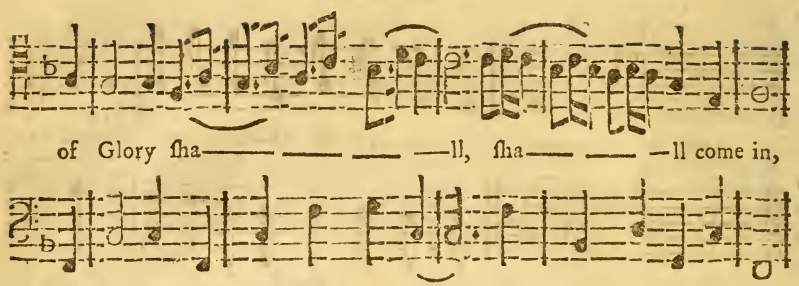
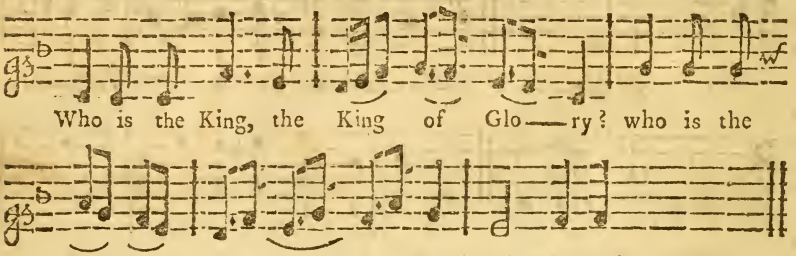

mighty, mighty,
mighty, mighty,
mighty, mighty, mighty, mighty, migh——ty, mighty
mighty, migh——ty in bat—tle,
mighty, migh——ty in bat—tle, Lift up your heads, O ye gates
And be ye lift up, ye e—verlasting doors, and the King, the King

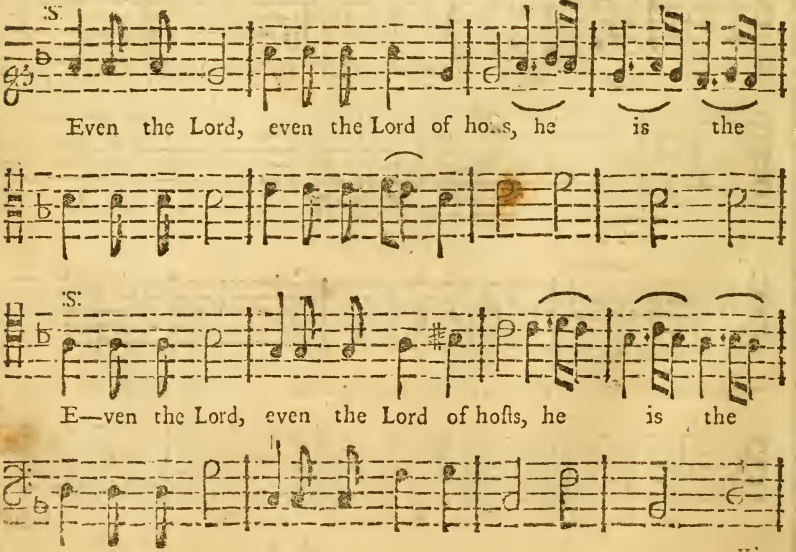
Continued.



Treble alone.

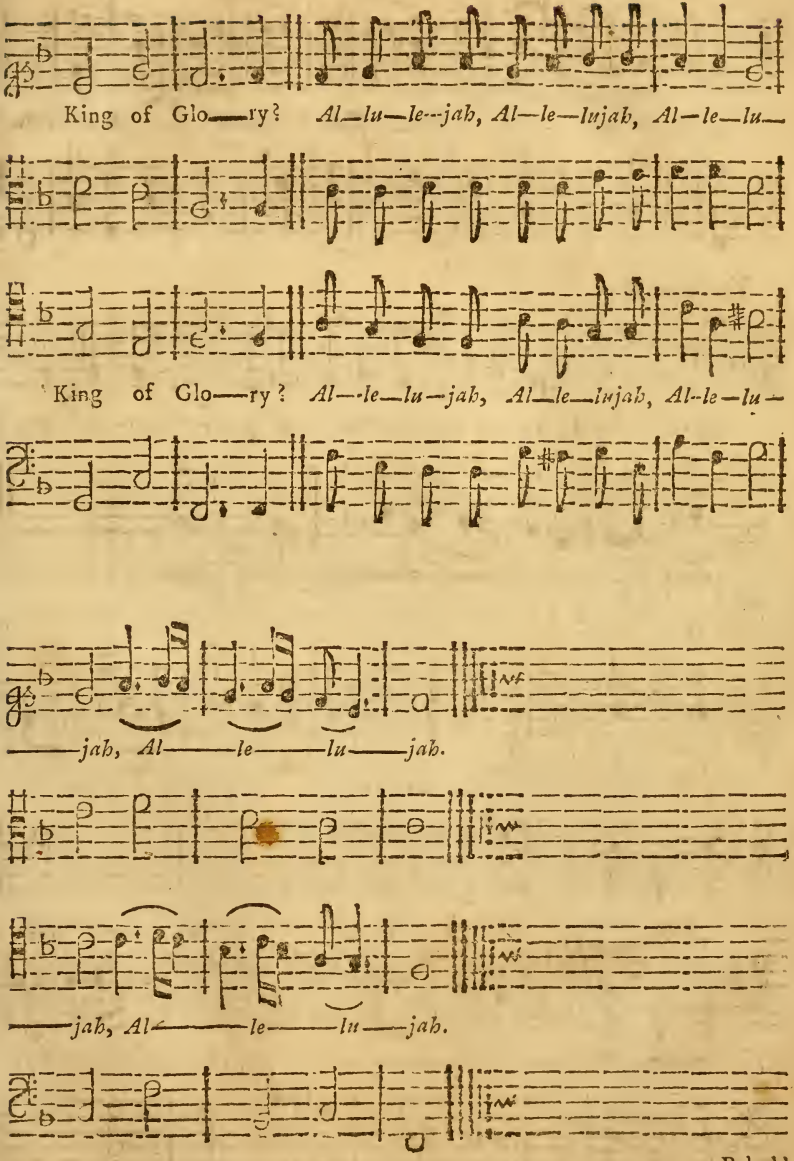


CHORUS.



King

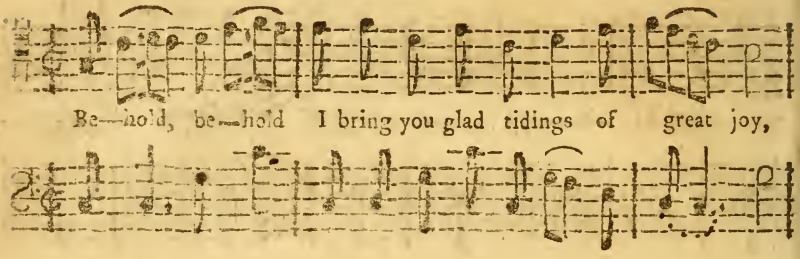
Continued.



Behold

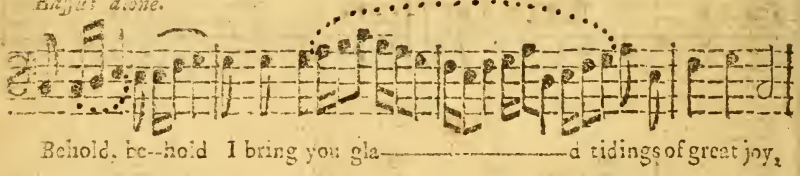
ANTHEM VIII. *Taken out of the 2d Chapter of St.* Luke.

Tenor & Baſſus.

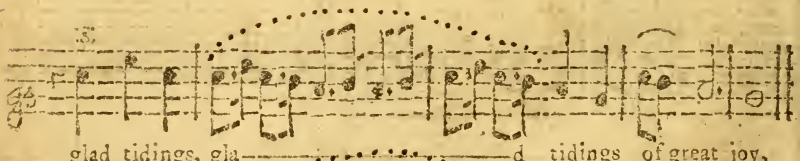


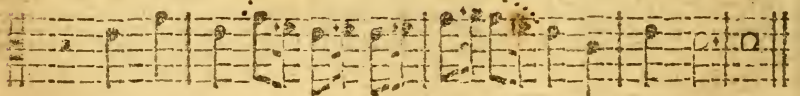
Treble alone

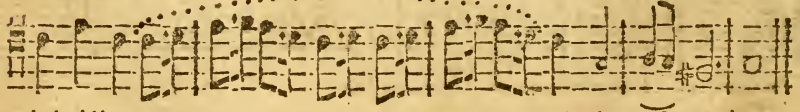
Baſſus alone.

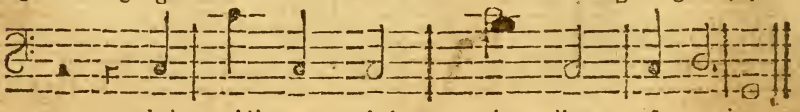


Si.









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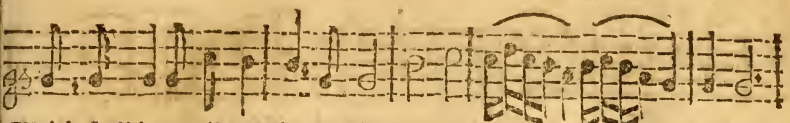

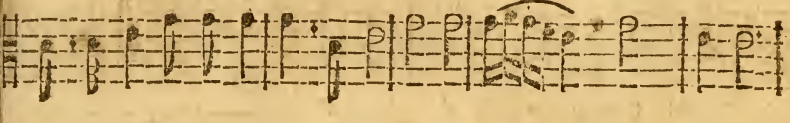

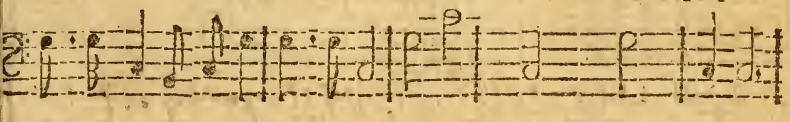

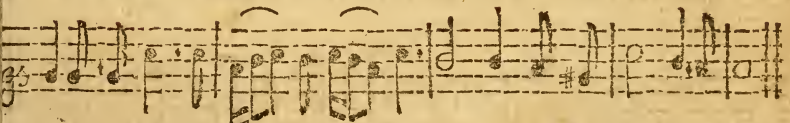

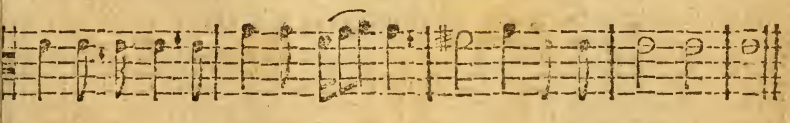

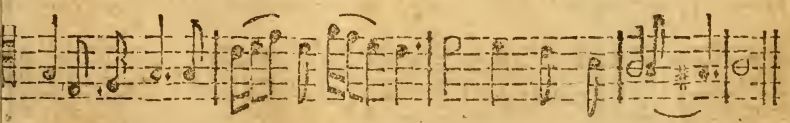

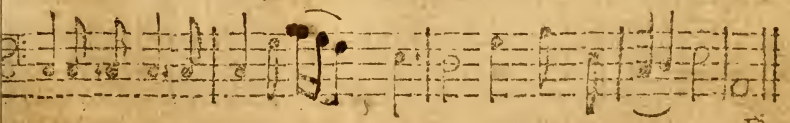

For

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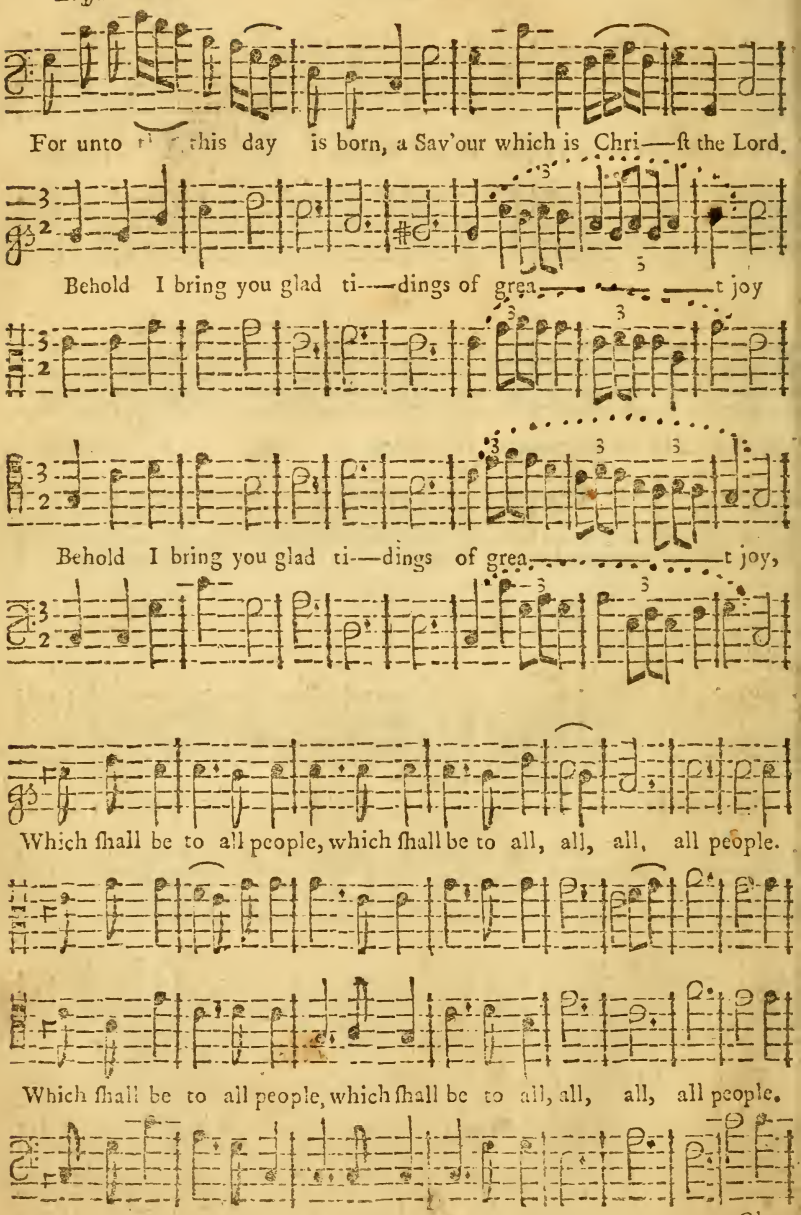
Baſſus alone.



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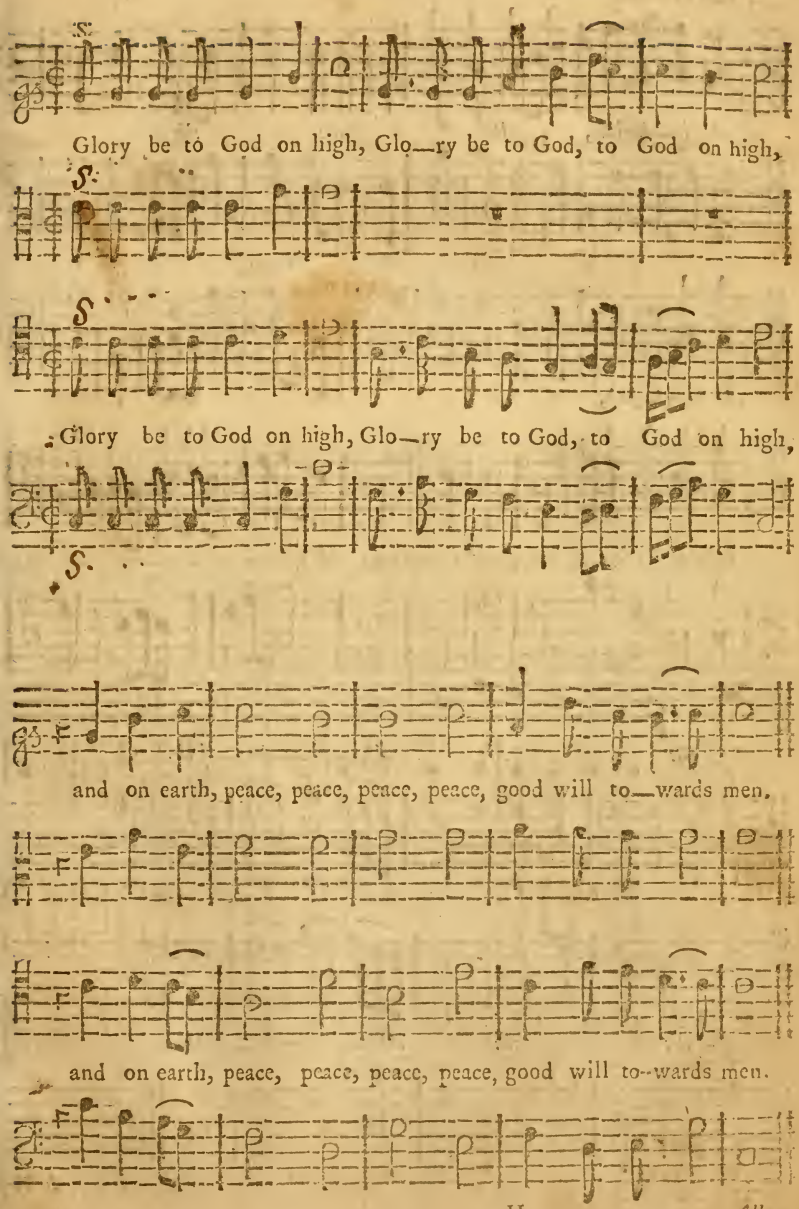
Glory be to God on high, Glo—ry be to God, to God on high,
Glory be to God on high, Glo—ry be to God, to God on high,
and on earth, peace, peace, peace, peace, good will to—wards men.
and on earth, peace, peace, peace, peace, good will to—wards men.

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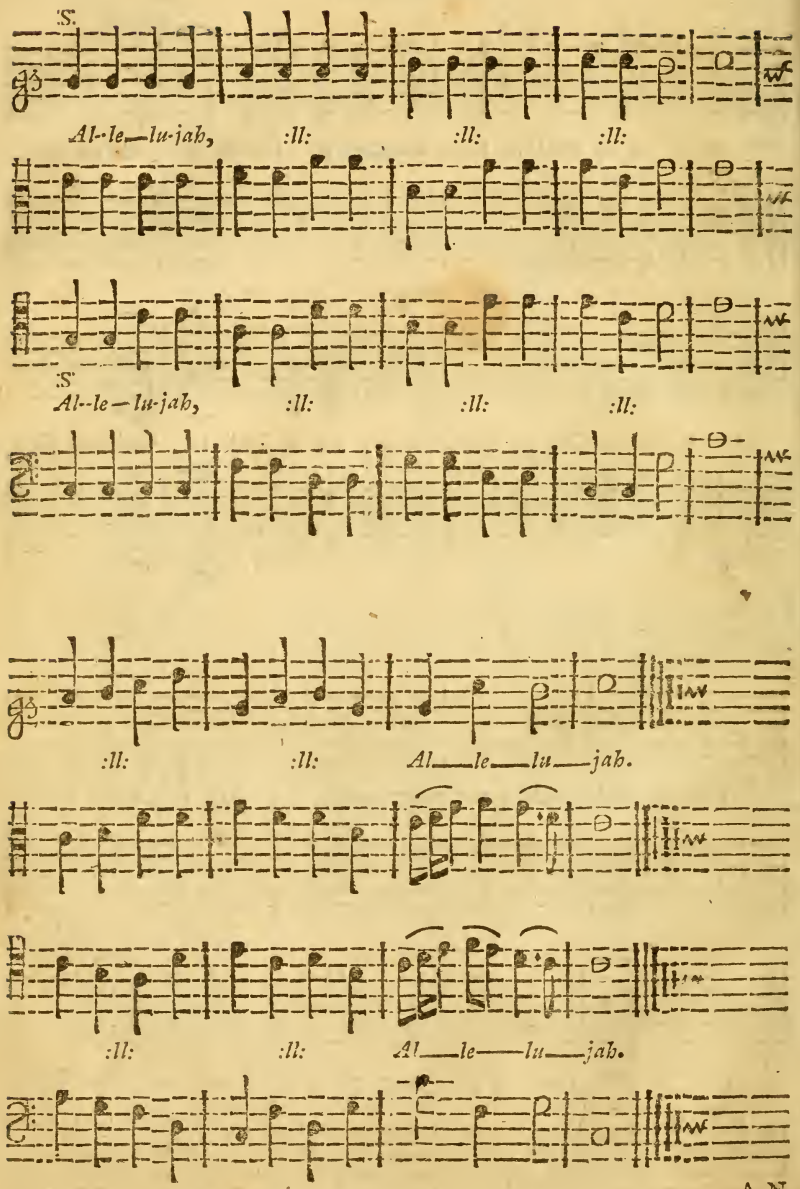

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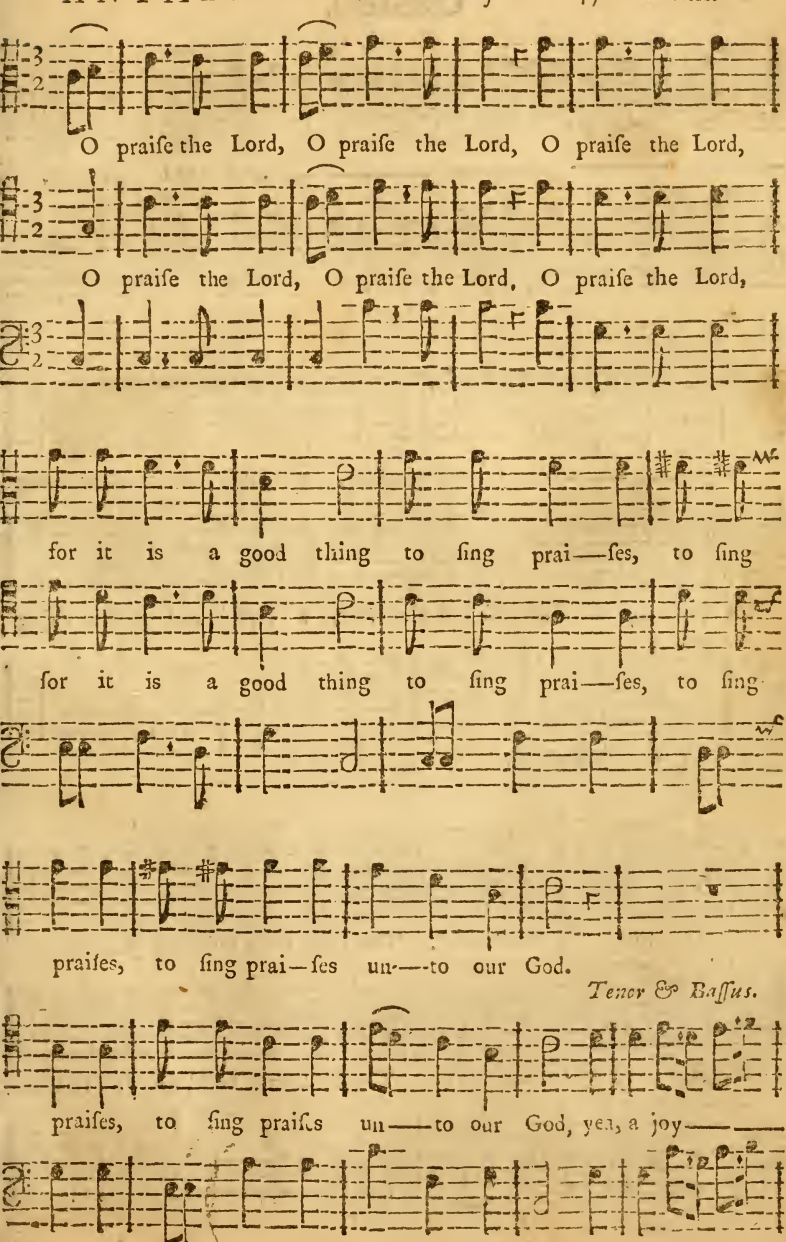
ANTHEM IX. *Taken out of the* 147*th* Pſalm.



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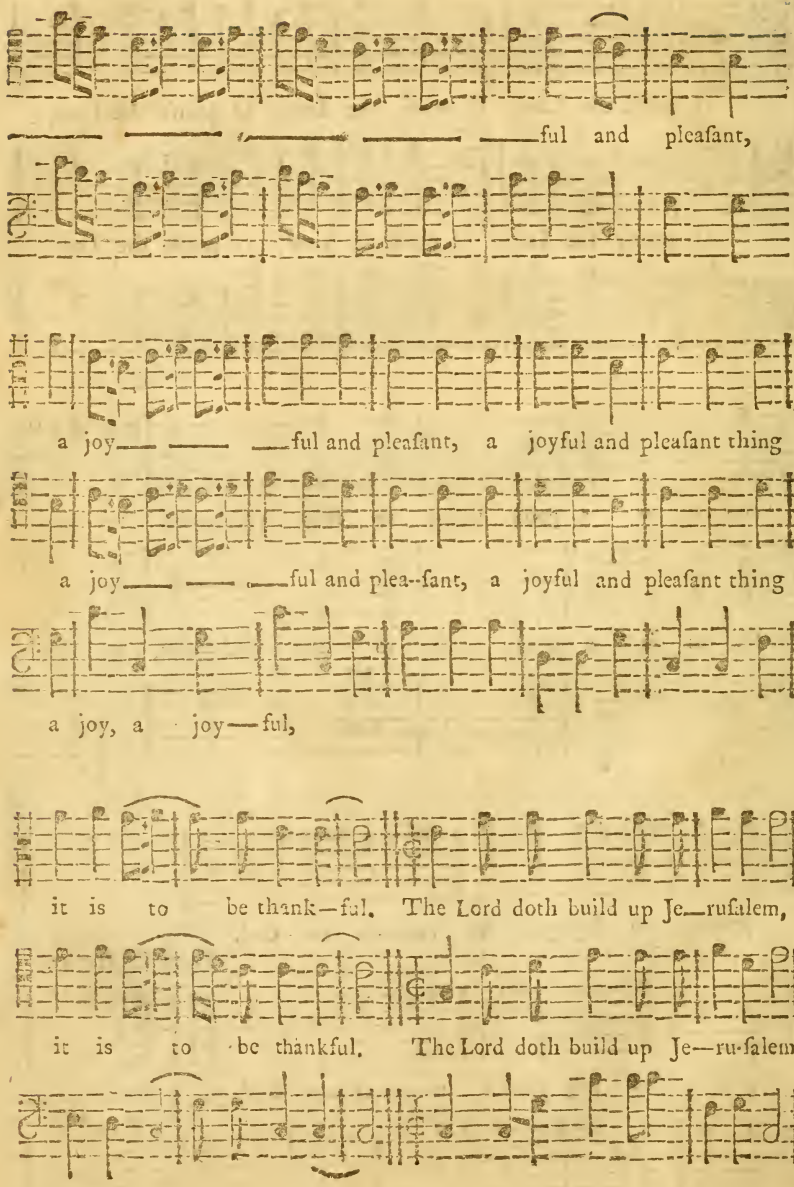
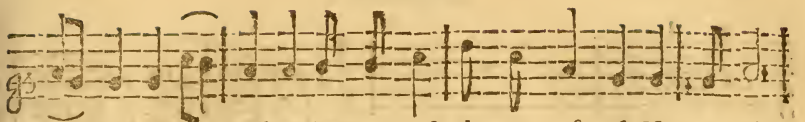
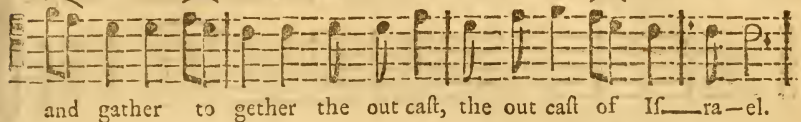
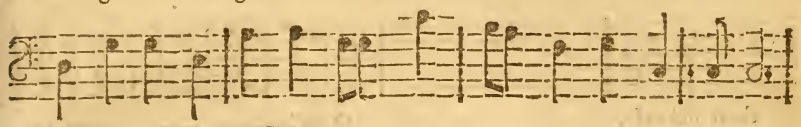


and

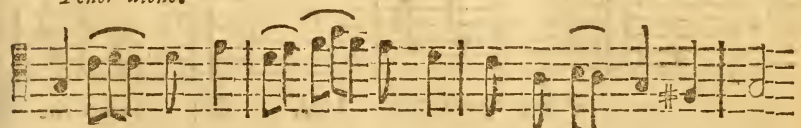
Continued.

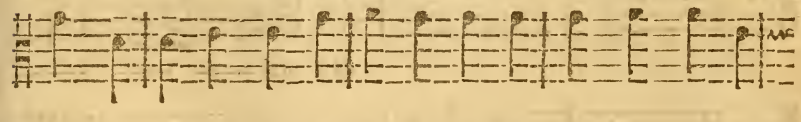


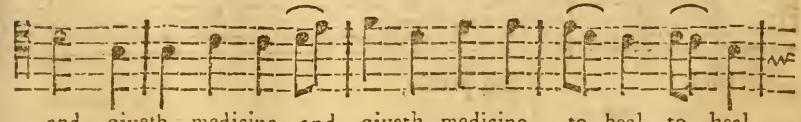


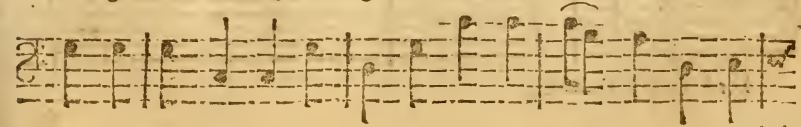


Tenor alone.









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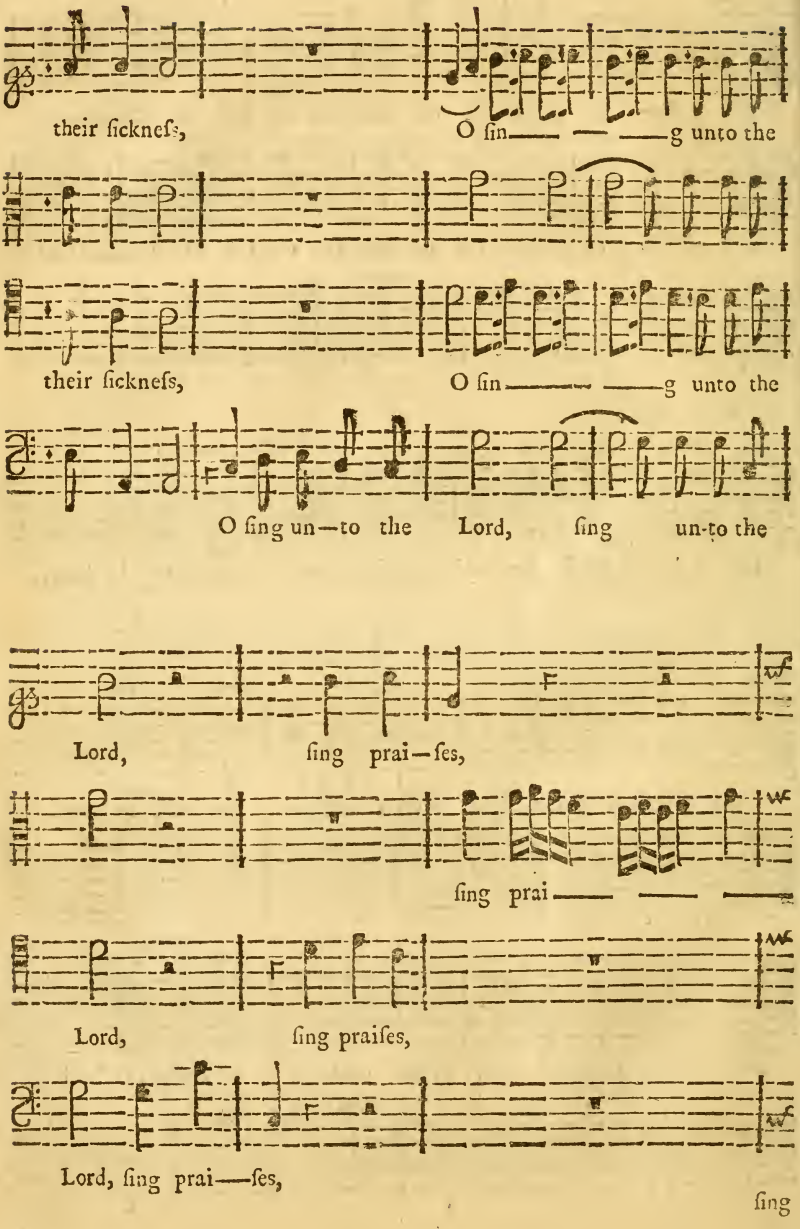

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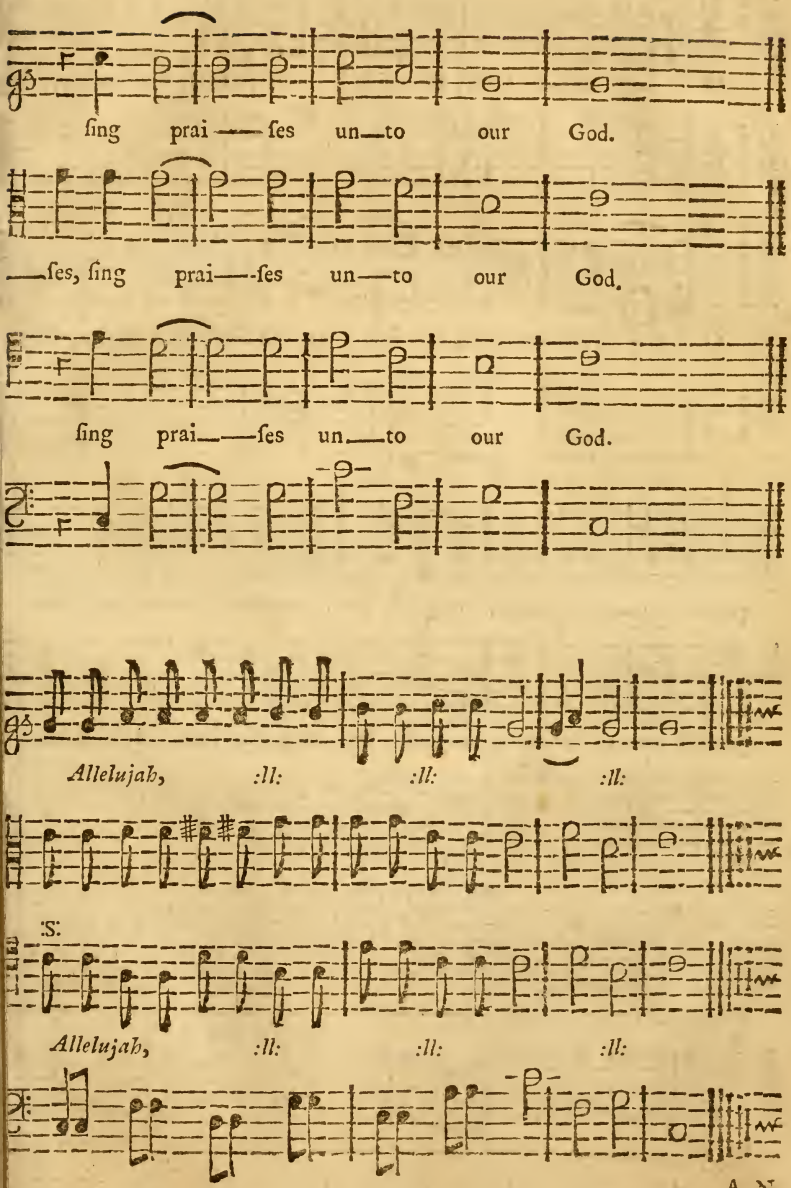
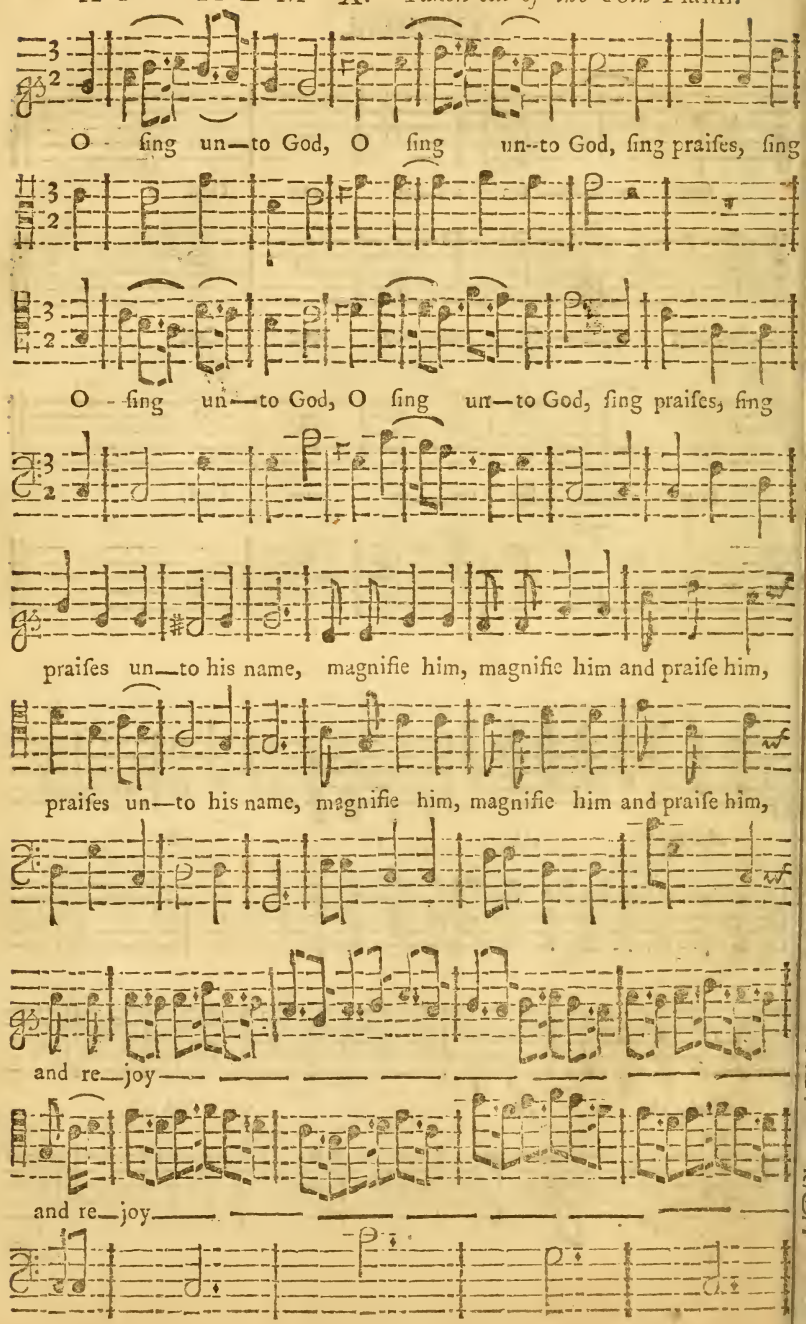

sing prai — ſes un—to our God.
—ſes, ſing prai—ſes un—to our God.
sing prai—ſes un—to our God.
Allelujah, :ll: :ll: :ll:
:S:
Allelujah, :ll: :ll: :ll:

ANTHEM X. *Taken out of the 68th* Psalm.



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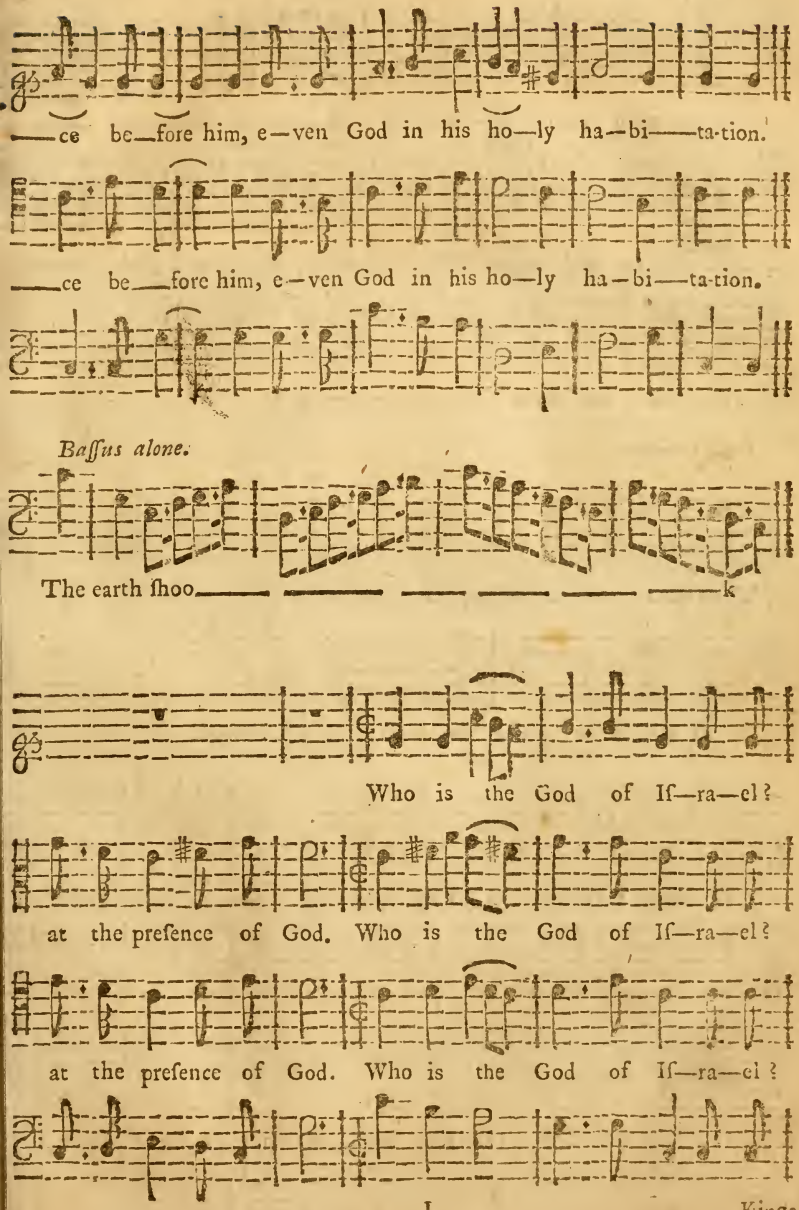
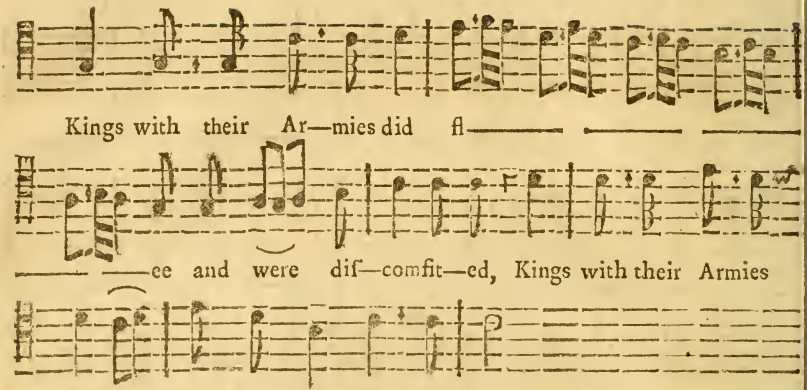
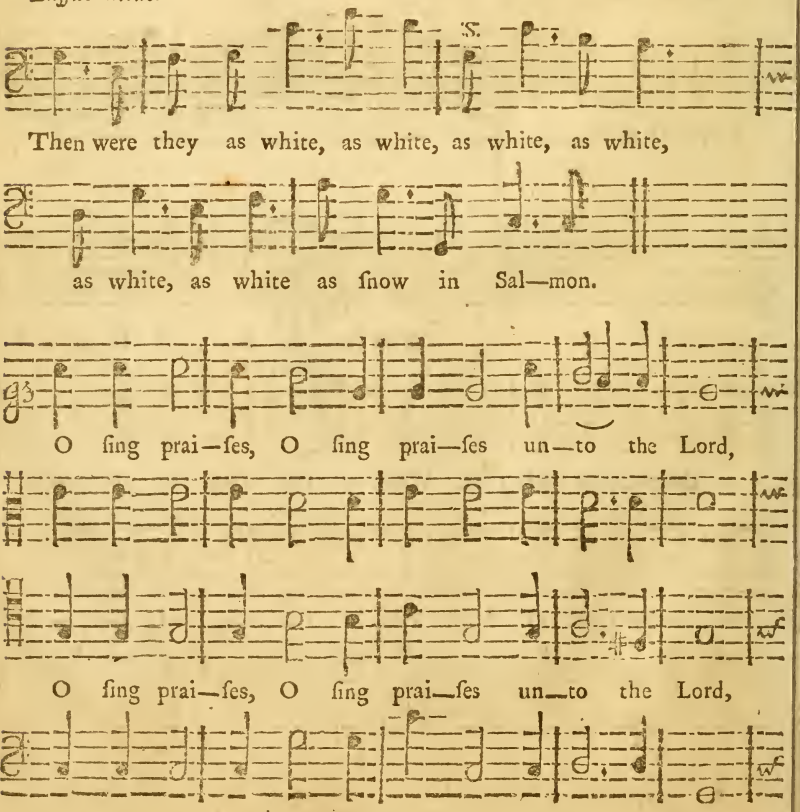

ce be fore him, e ven God in his ho ly ha bi ta tion.
ce be fore him, e ven God in his ho ly ha bi ta tion.
Baſſus alone.
The earth ſhoo k
Who is the God of Iſ ra el?
at the preſence of God. Who is the God of Iſ ra el?
at the preſence of God. Who is the God of Iſ ra el?

Continued.

Tenor alone.



Baſſus alone.



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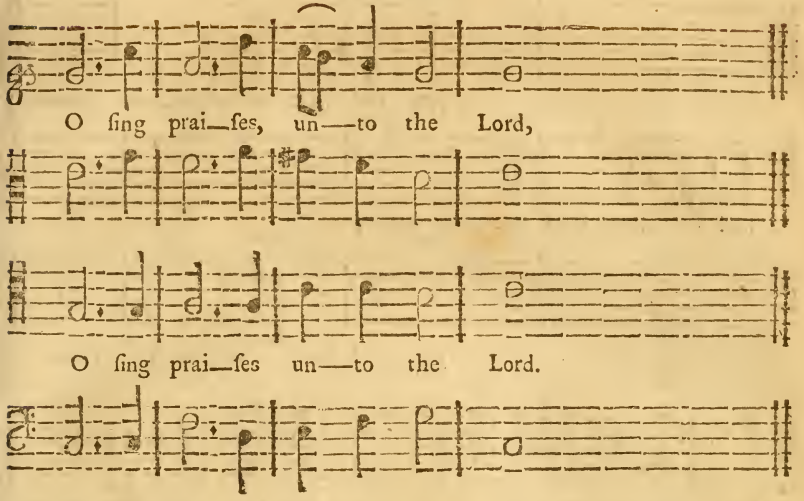
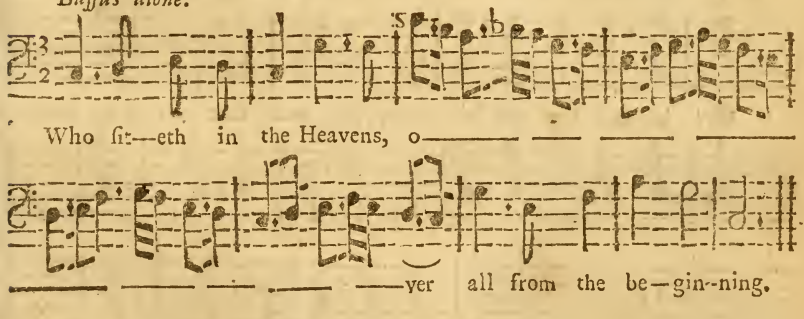
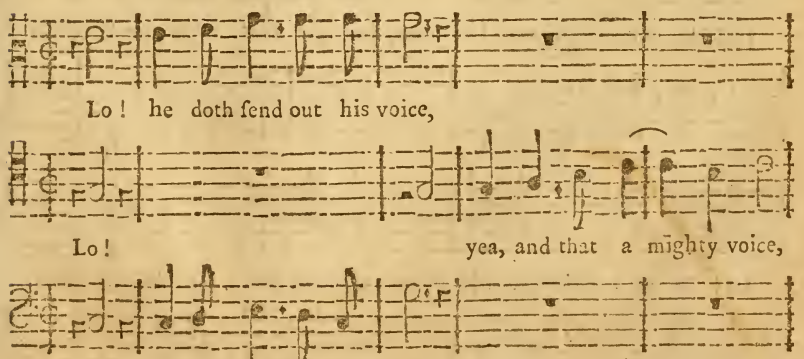


Baſſus alone.





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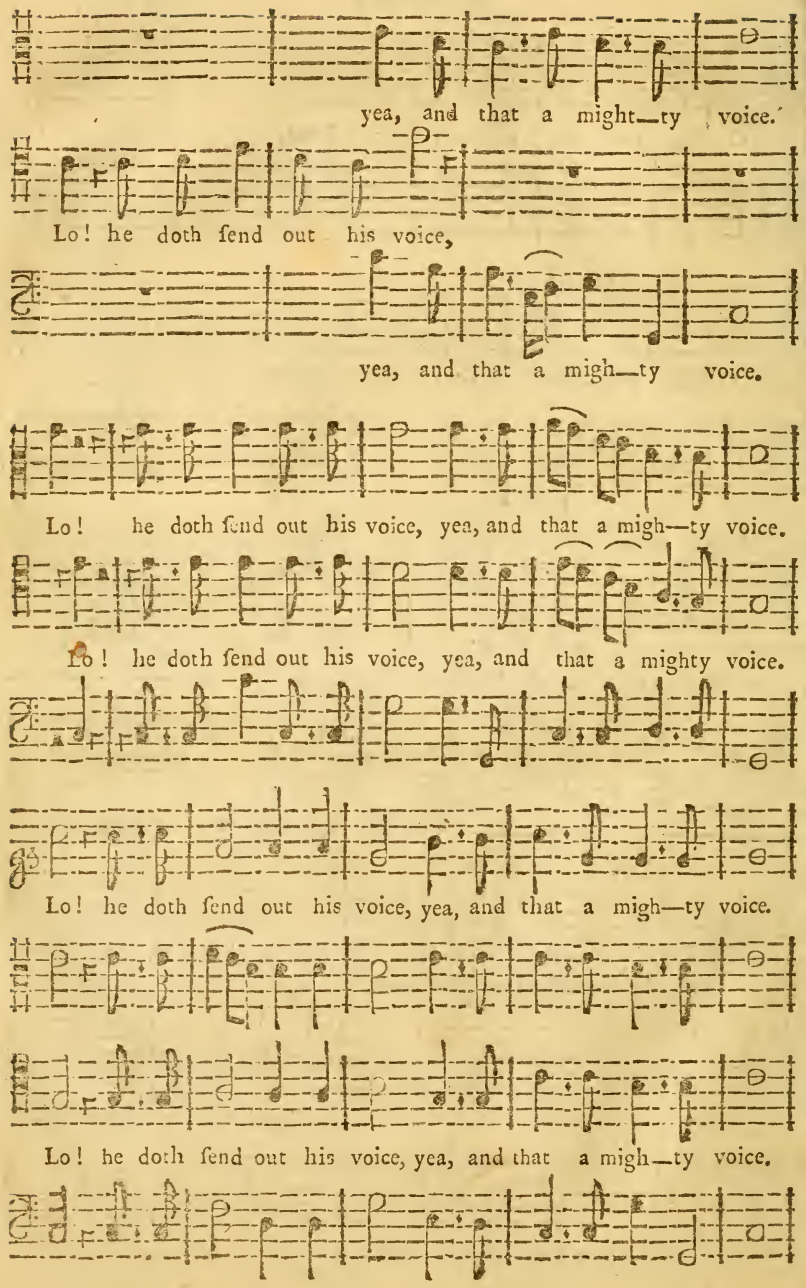
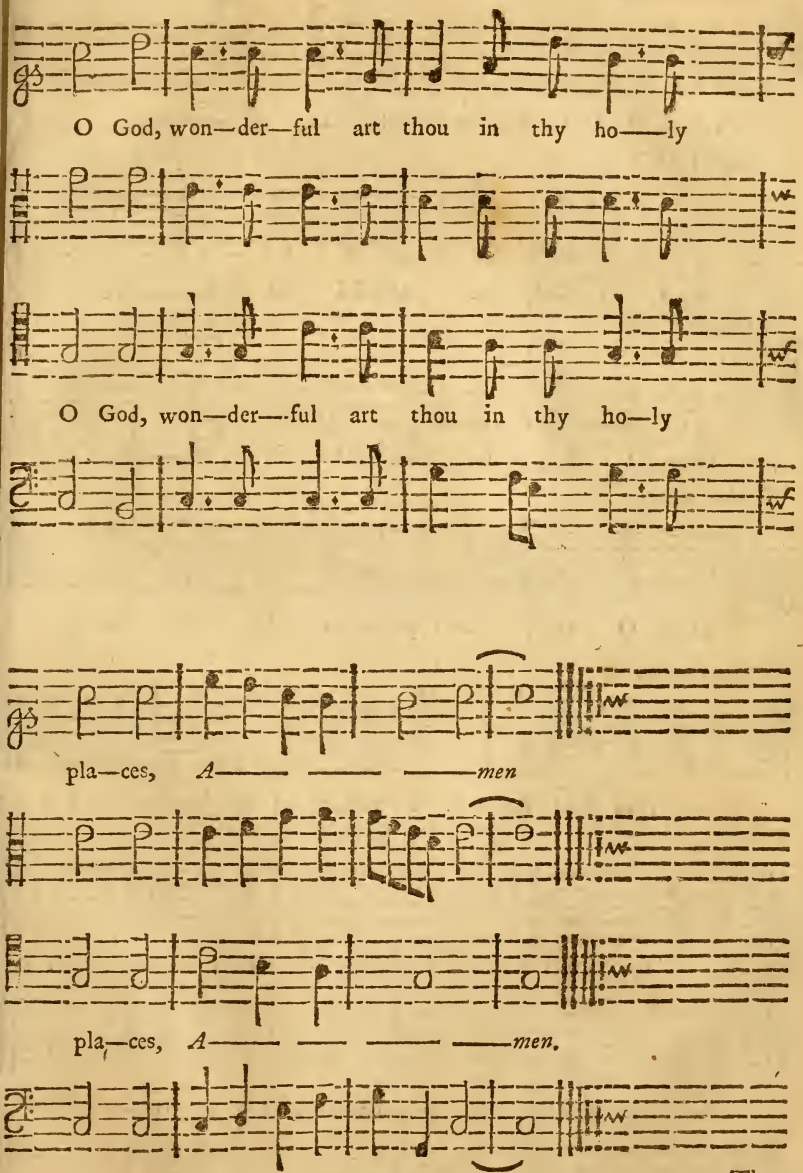

yea, and that a might—ty voice.
Lo! he doth ſend out his voice,
yea, and that a migh—ty voice.
Lo! he doth ſend out his voice, yea, and that a migh—ty voice.
Lo! he doth ſend out his voice, yea, and that a mighty voice.
Lo! he doth ſend out his voice, yea, and that a migh—ty voice.
Lo! he doth ſend out his voice, yea, and that a migh—ty voice.

Continued.

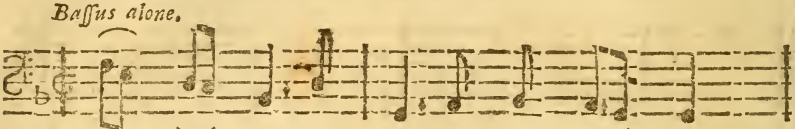


Thou

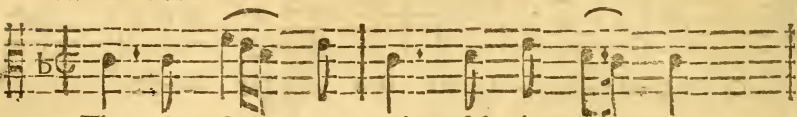
ANTHEM XI. *Taken out of the 65th* Pſalm.

Tenor alone.

Baſſus alone.

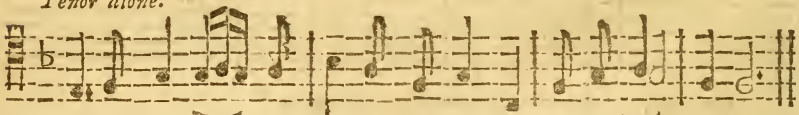


Contra alone.

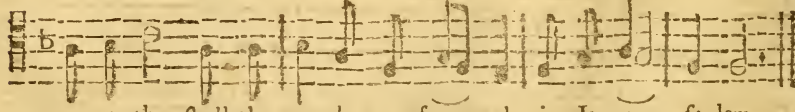


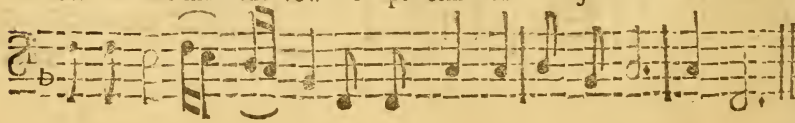
Treble alone.

Tenor alone.



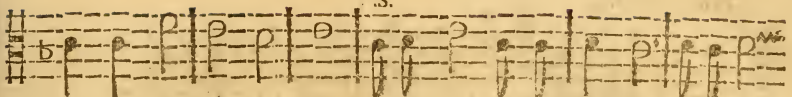
S.

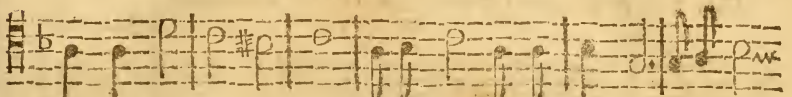




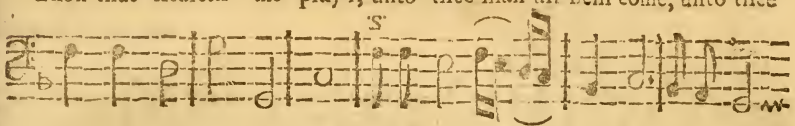
Continued.

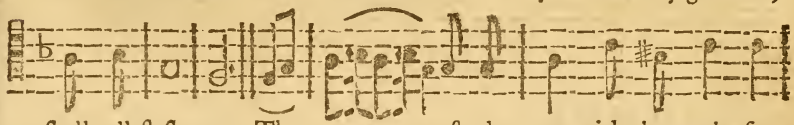
S.

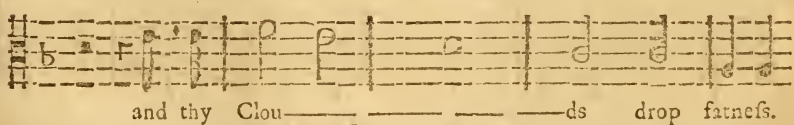


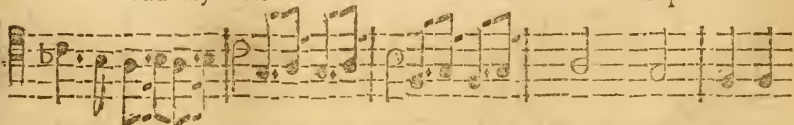


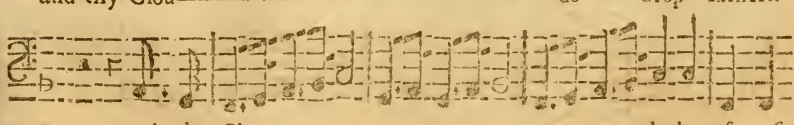
S.





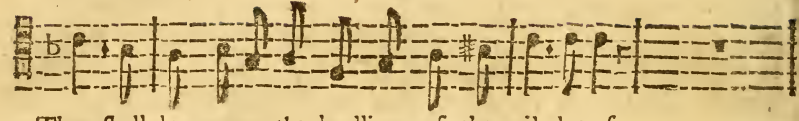






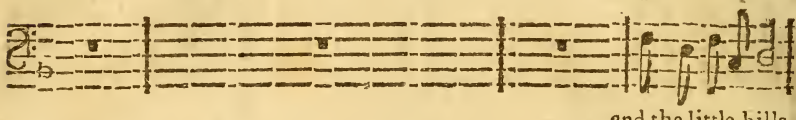
Continued.

Tenor alone.

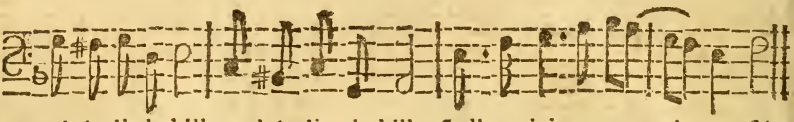


They ſhall drop up-on the dwellings of the wil--derneſs,

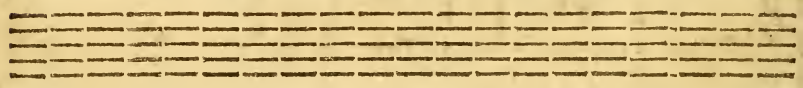
Baſſus alone.



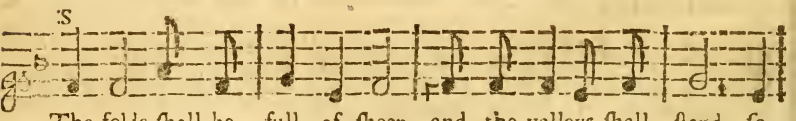
and the little hills,



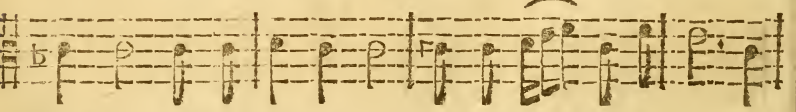
and the little hills, and the lit--tle hills ſhall re-joice on ev'——ry ſide.

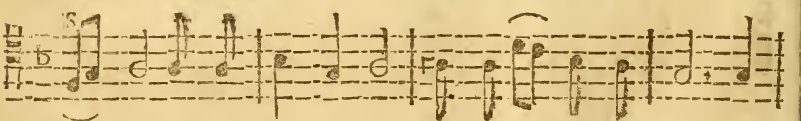


CHORUS.

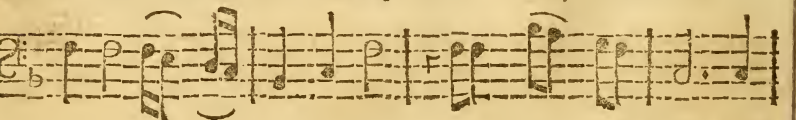


The folds ſhall be full of ſheep, and the valleys ſhall ſtand ſo



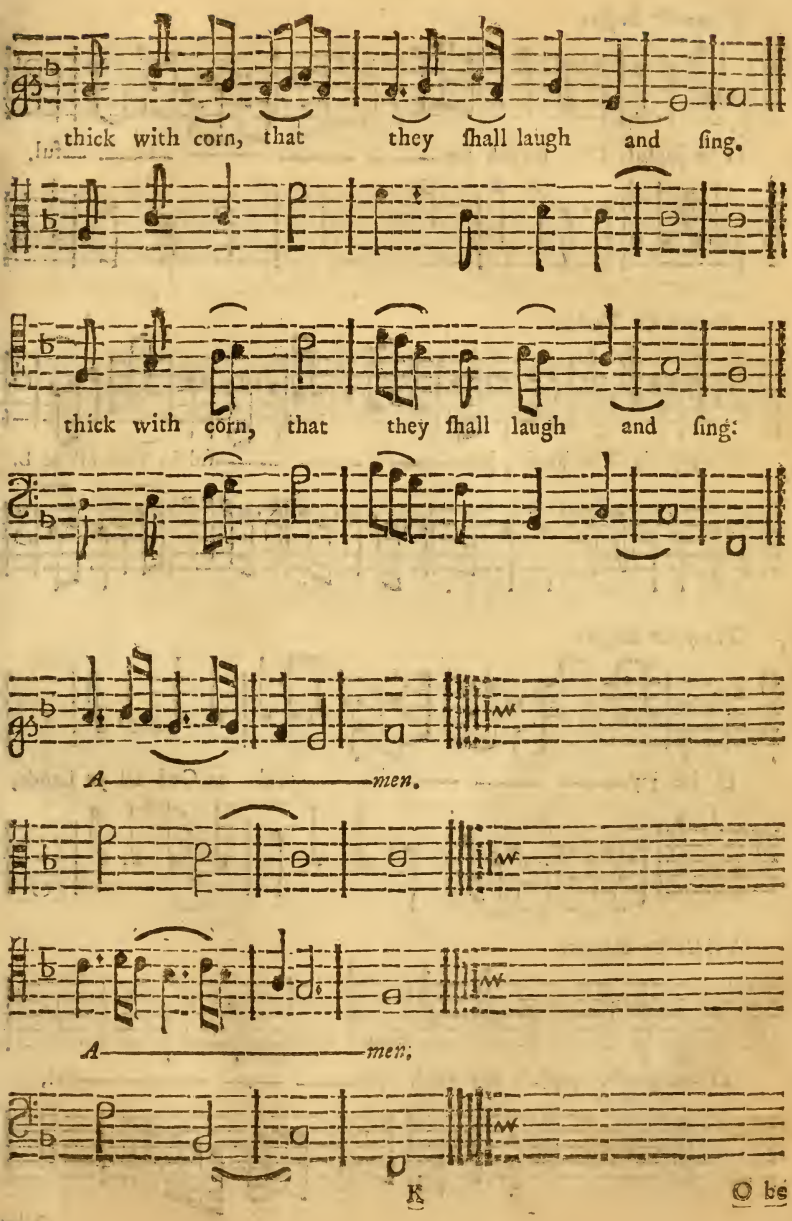


The folds ſhall be full of ſheep, and the valleys ſhall ſtand ſo



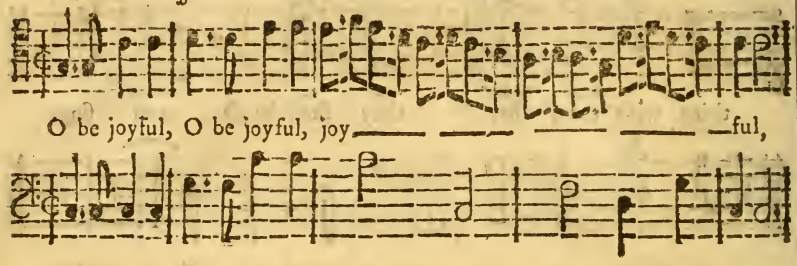
thick

Continued.

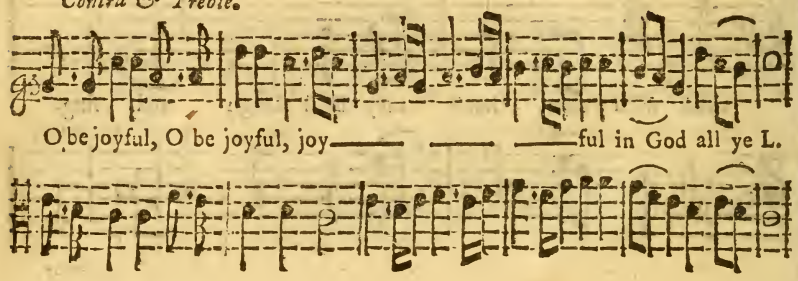

thick with corn, that they ſhall laugh and ſing.
thick with corn, that they ſhall laugh and ſing:
A men.
A men;

ANTHEM XII. *Taken out of the* 100*th* Psalm.

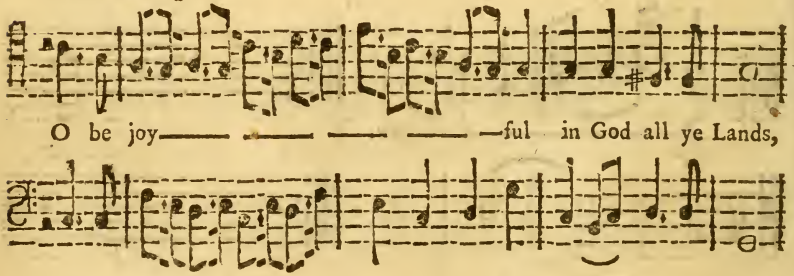
Tenor & Bassus.



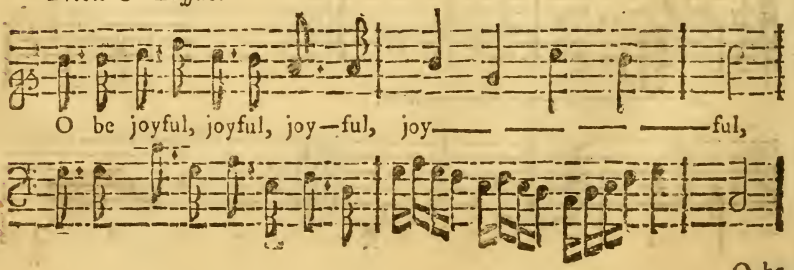
Contra & Treble.



Tenor & Bassus.

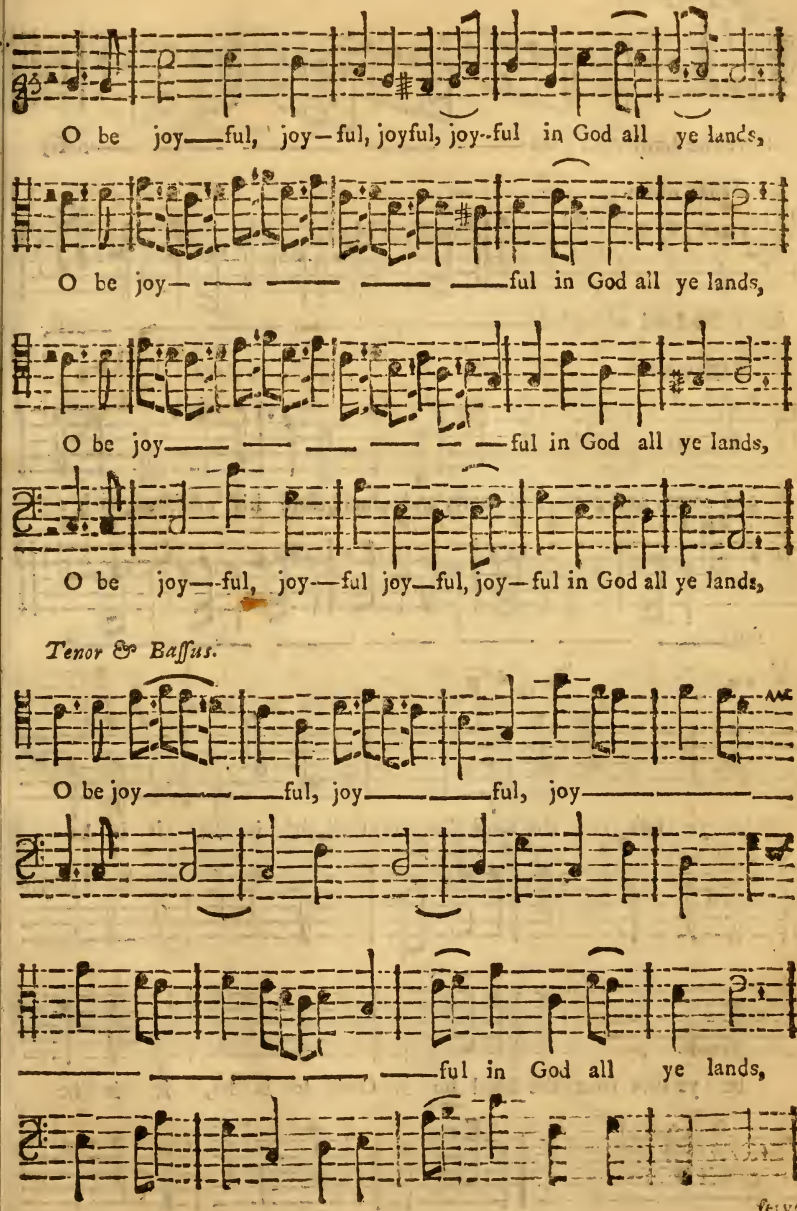


Treble & Bassus.



O be

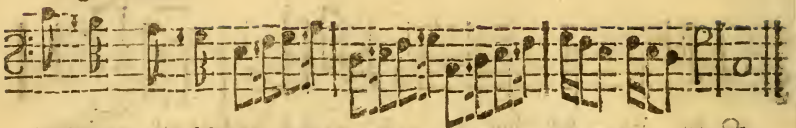
Continued.



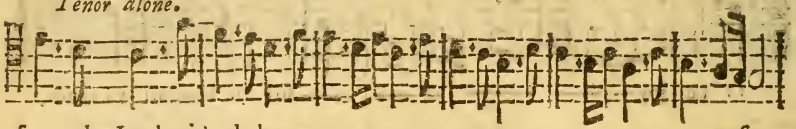
ſerve

Continued.

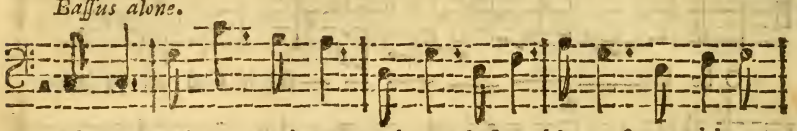
Baſſus alone.

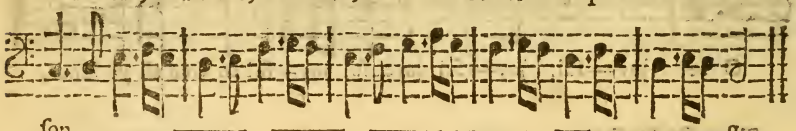


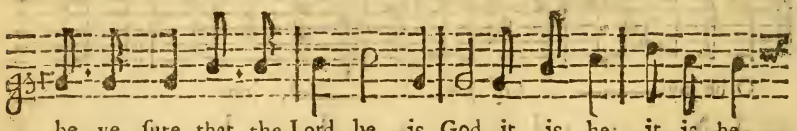
Tenor alone.

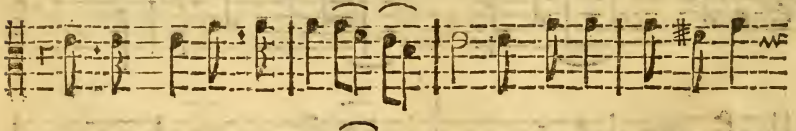


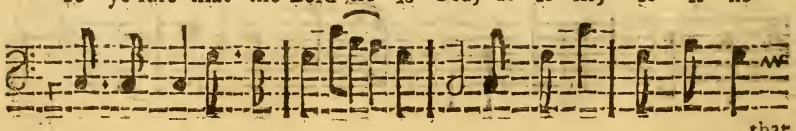
Baſſus alone.











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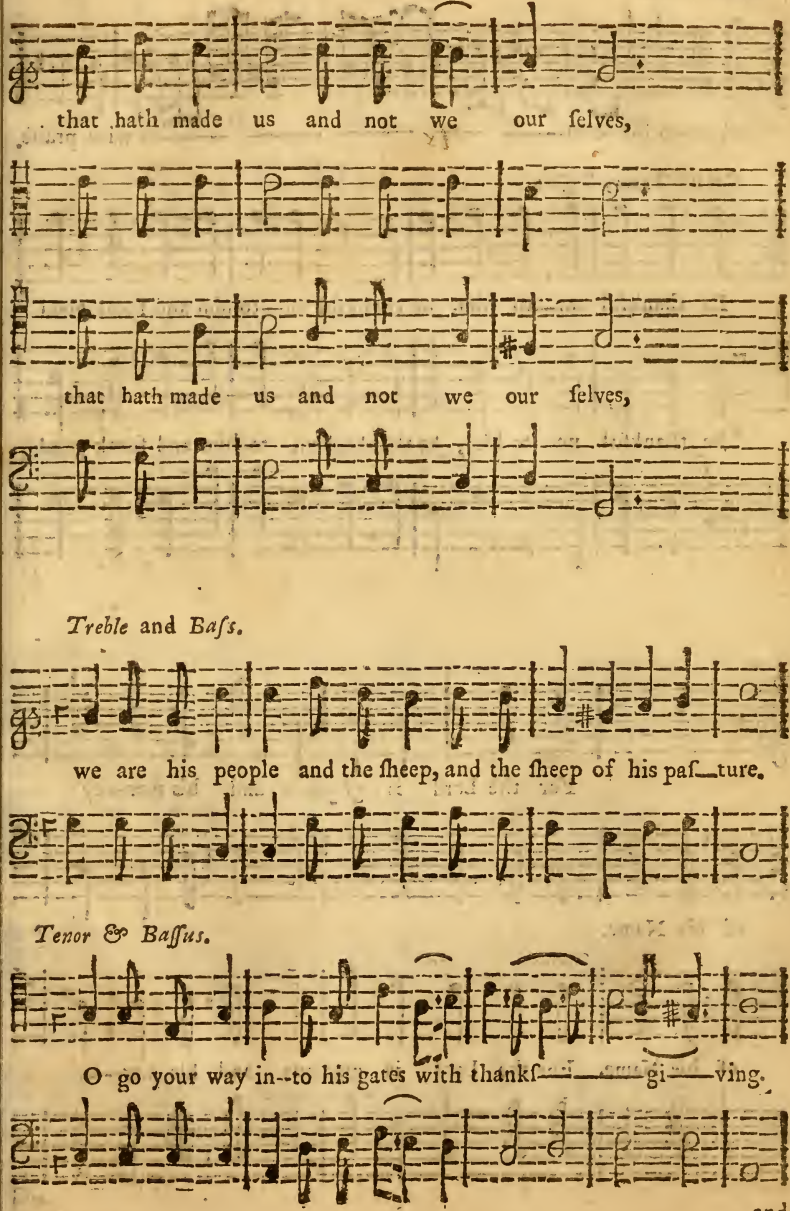
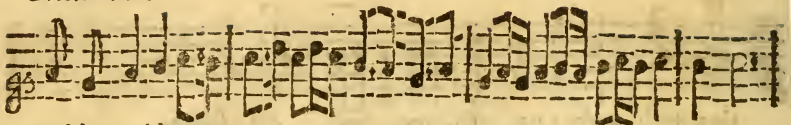


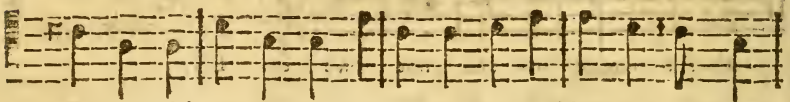
and

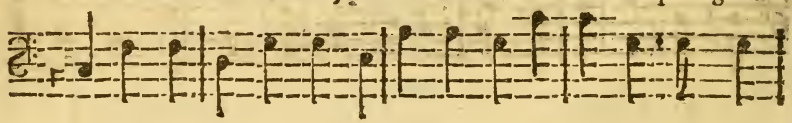
Continued.

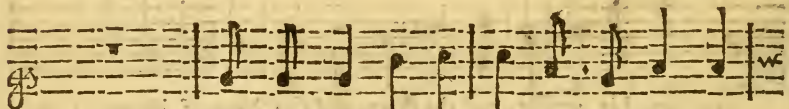
Treble alone.

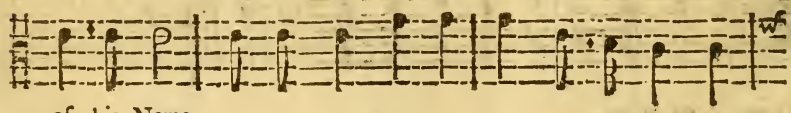


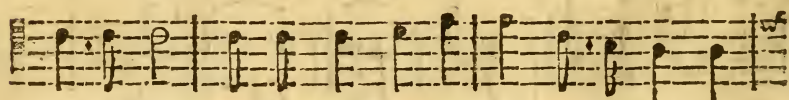
Contra Tenor, Baſſus.

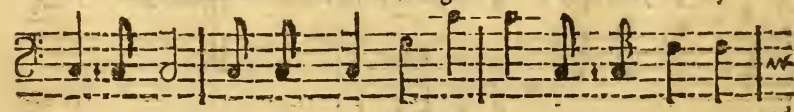




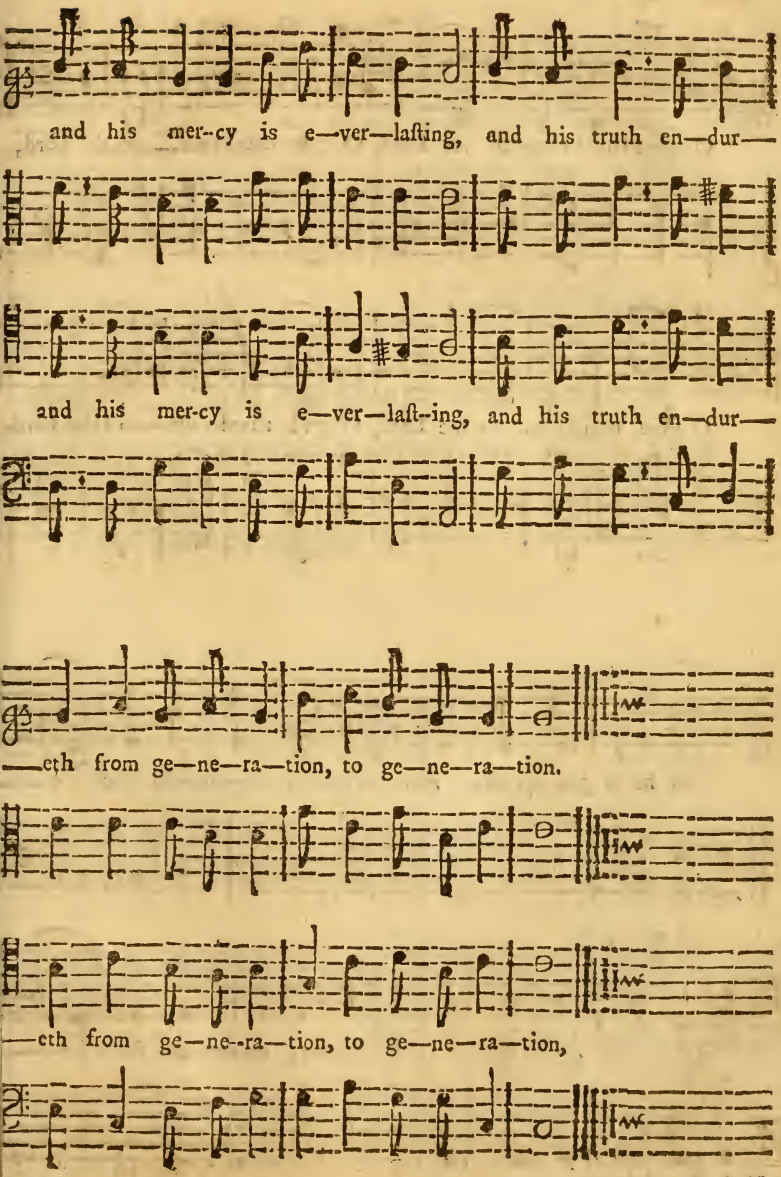




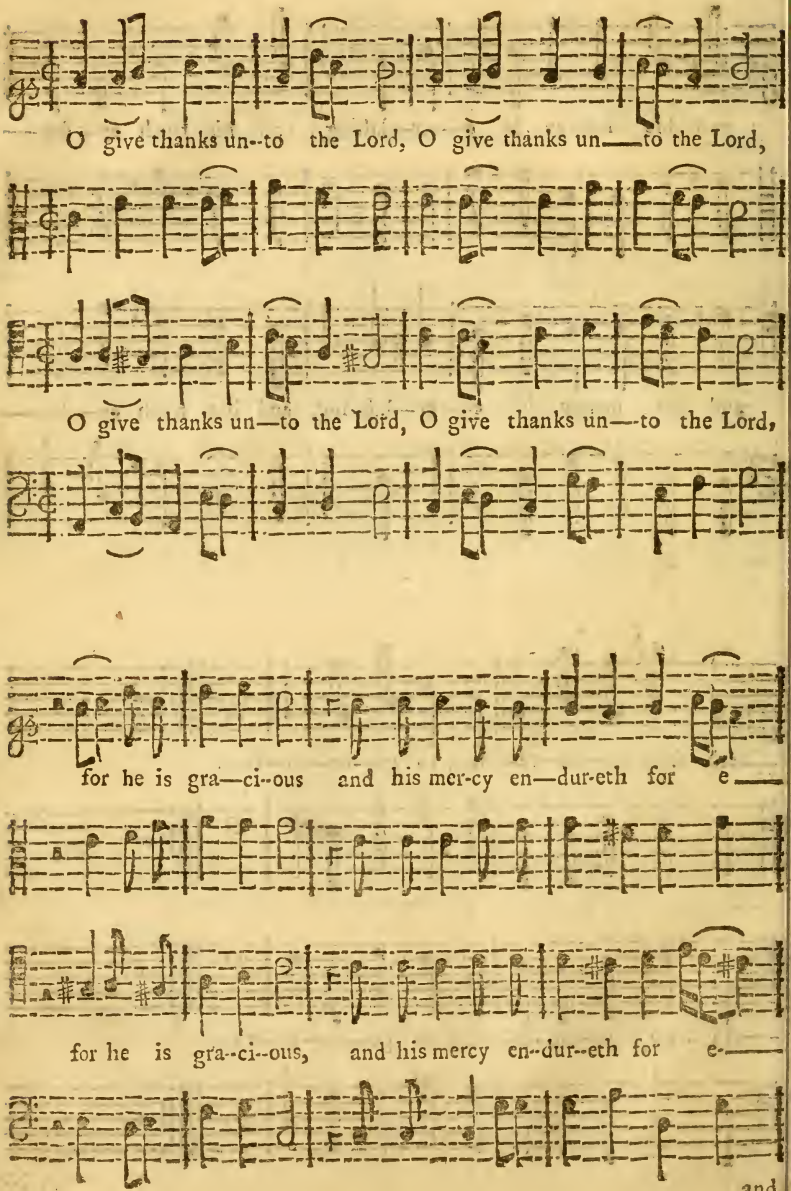




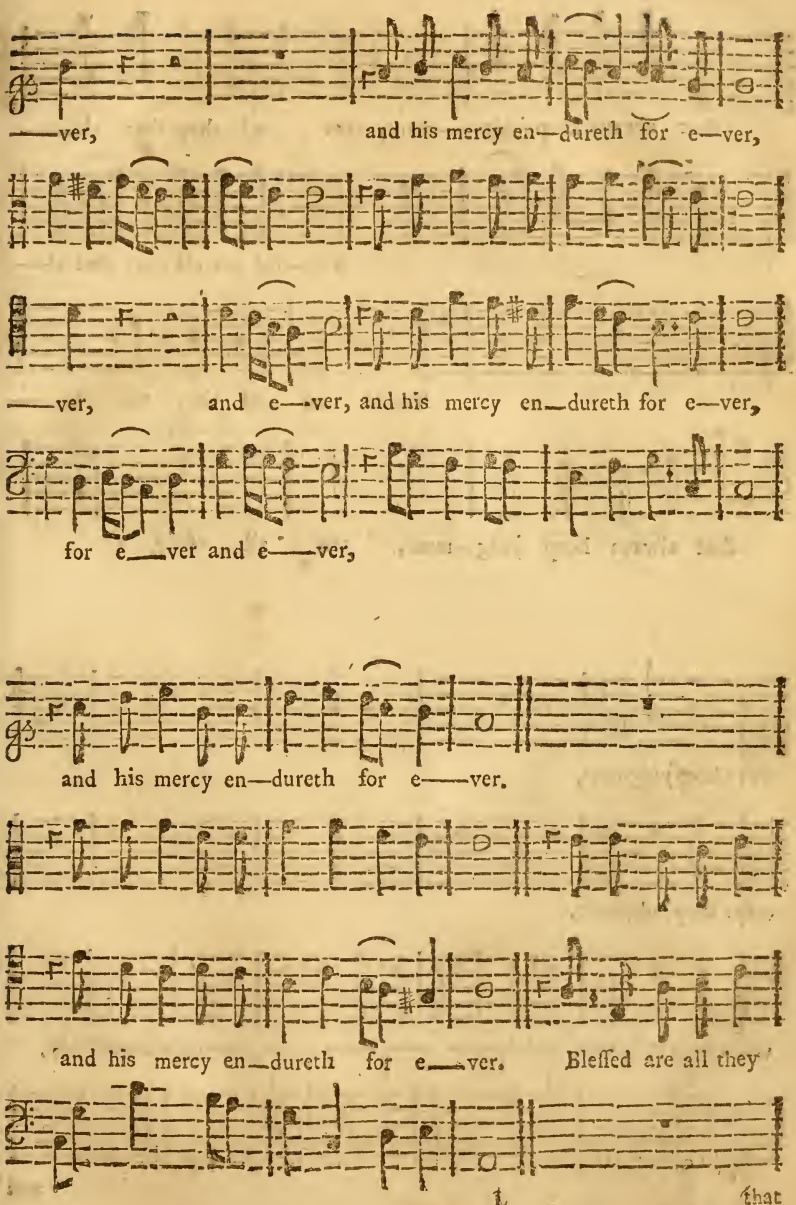
Continued.


and his mer-cy is e—ver—lasting, and his truth en—dur—
and his mer-cy is e—ver—last-ing, and his truth en—dur—
—eth from ge—ne—ra—tion, to ge—ne—ra—tion.
—eth from ge—ne--ra—tion, to ge—ne—ra—tion,

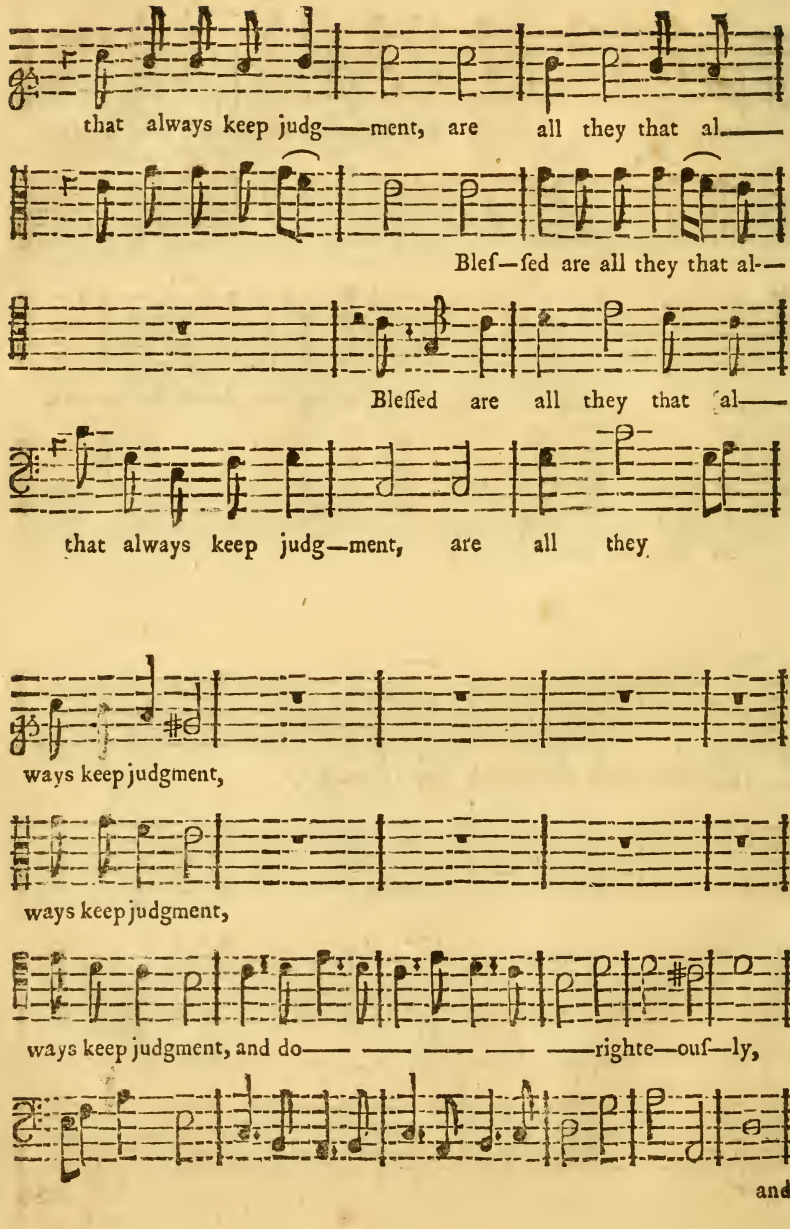
ANTHEM XIII. *Taken out of the* 106*th* Psalm.



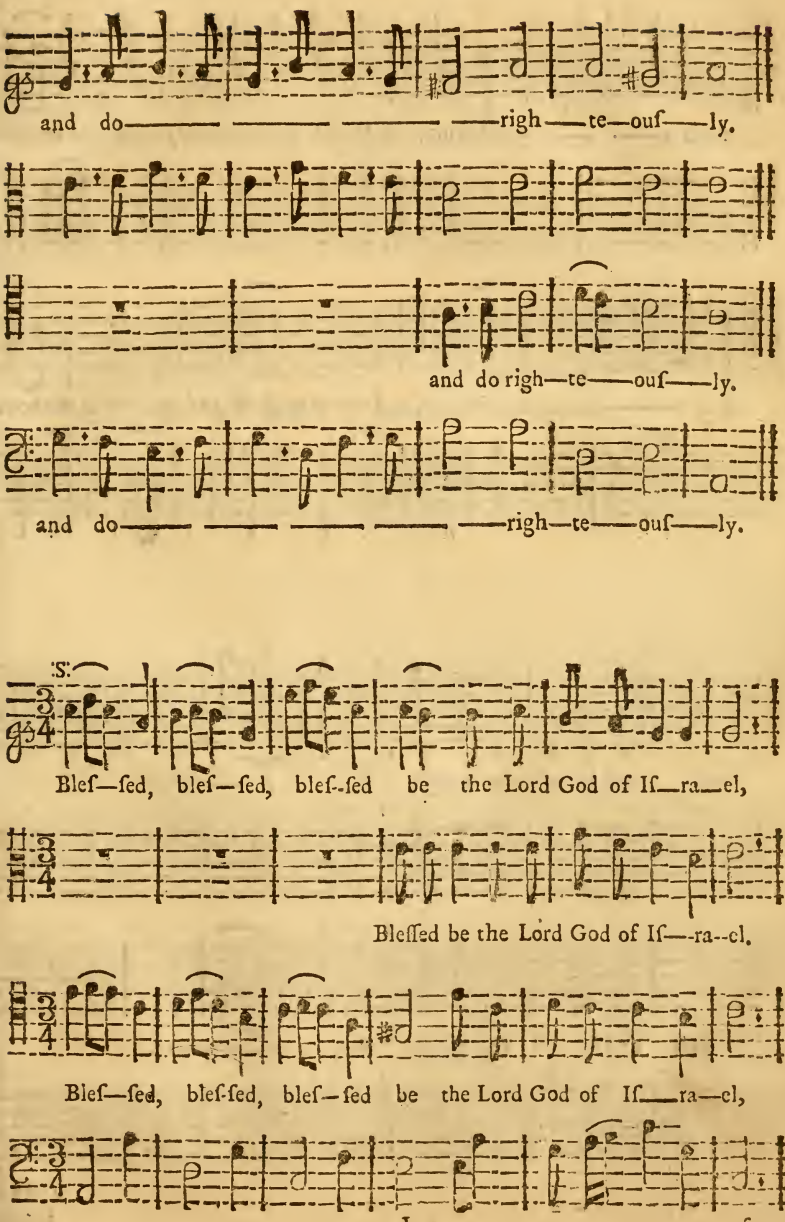
Continued.


——ver, and his mercy en—dureth for e—ver,
——ver, and e—ver, and his mercy en—dureth for e—ver,
for e—ver and e——ver,
and his mercy en—dureth for e——ver.
and his mercy en—dureth for e——ver. Bleſſed are all they

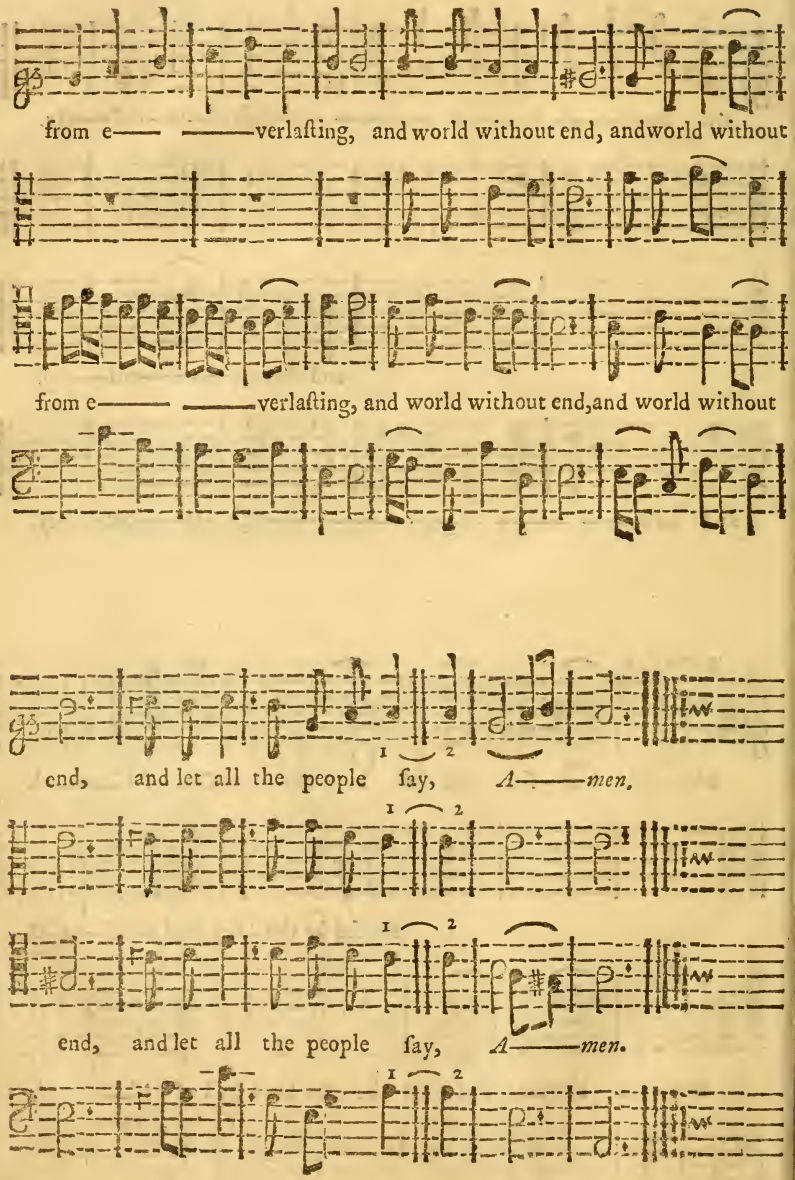
Continued.


that always keep judg——ment, are all they that al——
Blef—ſed are all they that al—
Bleſſed are all they that al——
that always keep judg—ment, are all they
ways keep judgment,
ways keep judgment,
ways keep judgment, and do—— —— —— —— ——righte—ouſ—ly,
and

Continued.

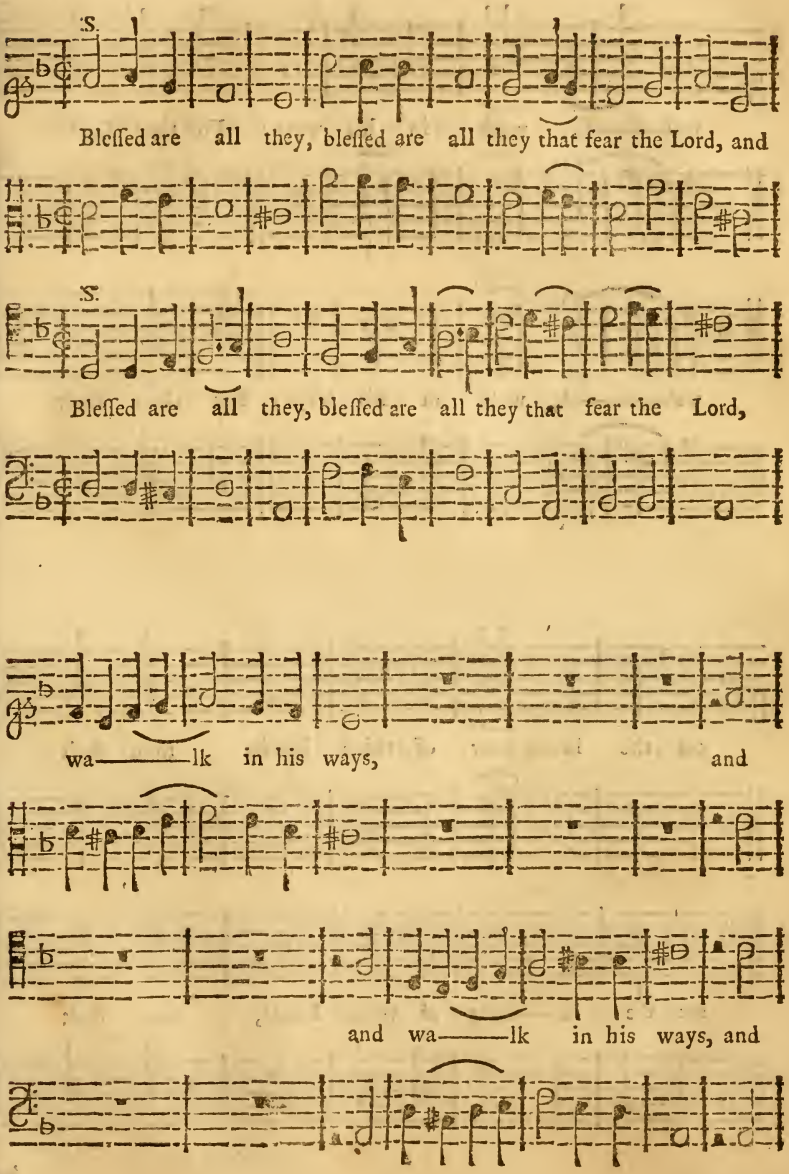

and do——— ——— ——— ———righ——te—ouſ——ly.
and do righ—te——ouſ——ly.
and do——— ——— ——— ———righ—te——ouſ——ly.
Bleſ—ſed, bleſ—ſed, bleſ-ſed be the Lord God of Iſ—ra—el,
Bleſſed be the Lord God of Iſ—-ra--el.
Bleſ—ſed, bleſ-ſed, bleſ—ſed be the Lord God of Iſ—ra—el,

Continued.



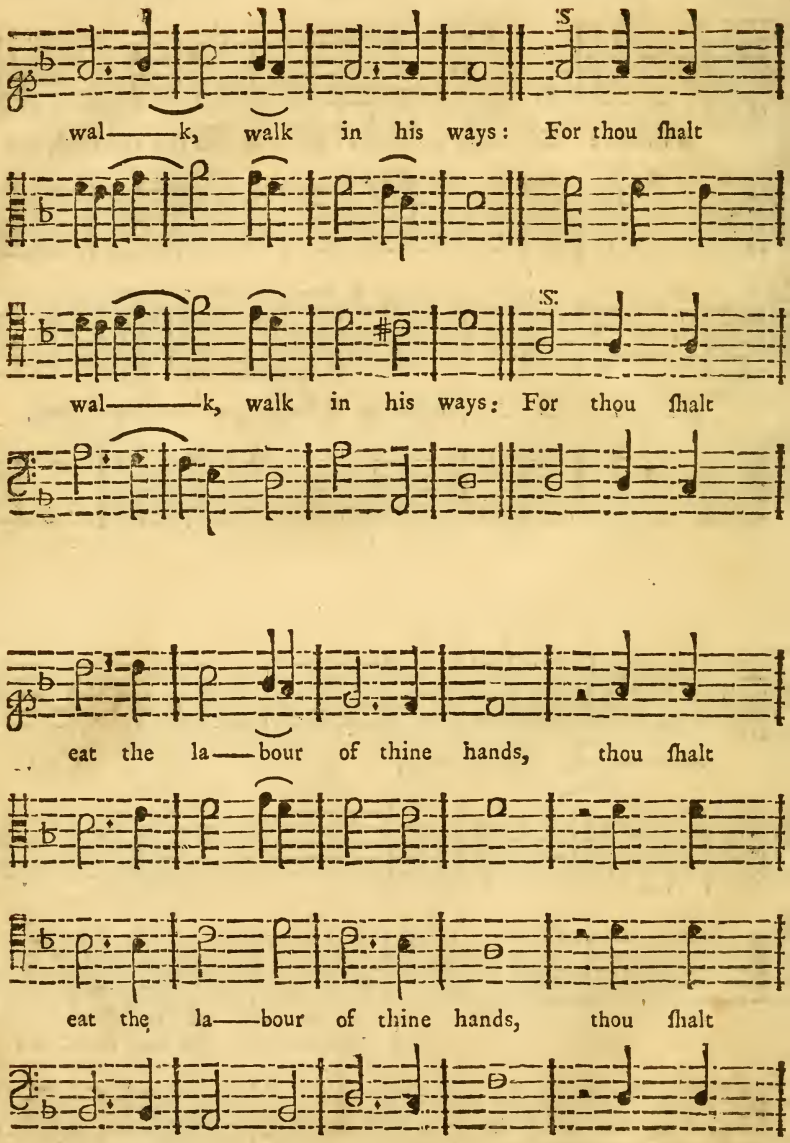
Bleſſed

ANTHEM XIV. *Taken out of the* 128*th* Pſalm.



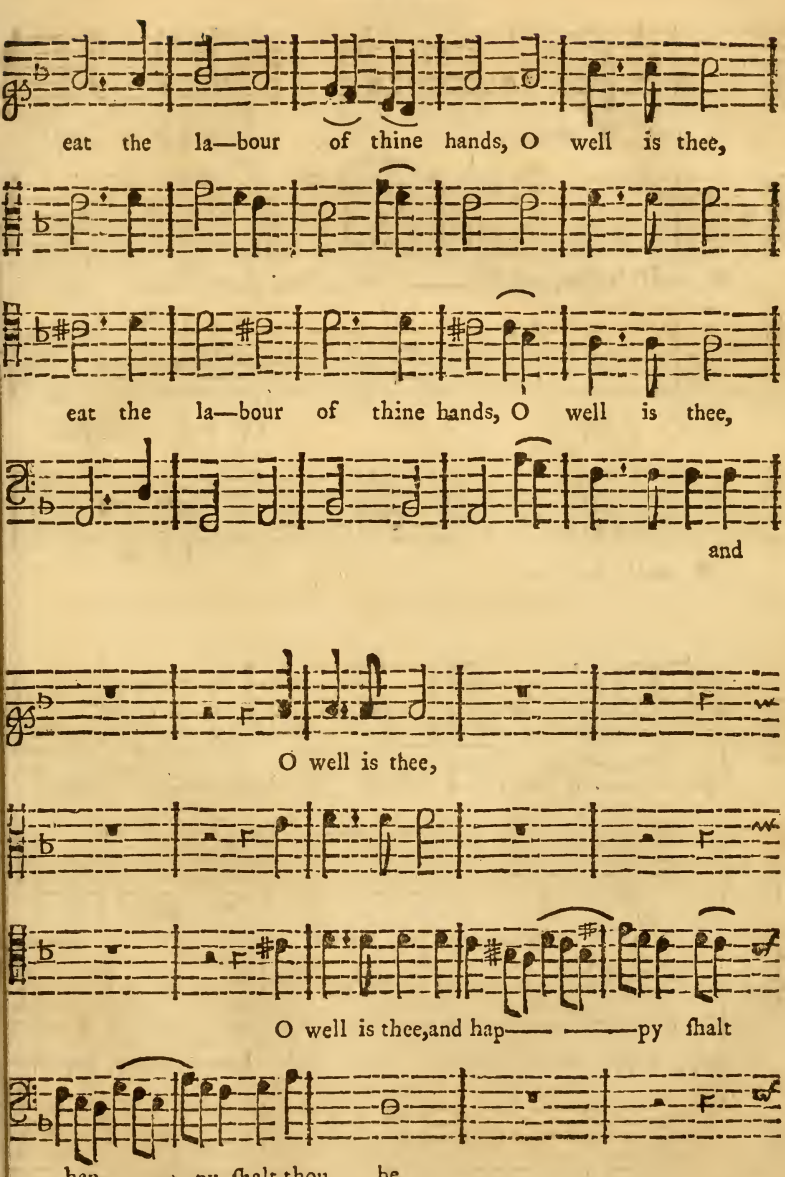
walk,

Continued.

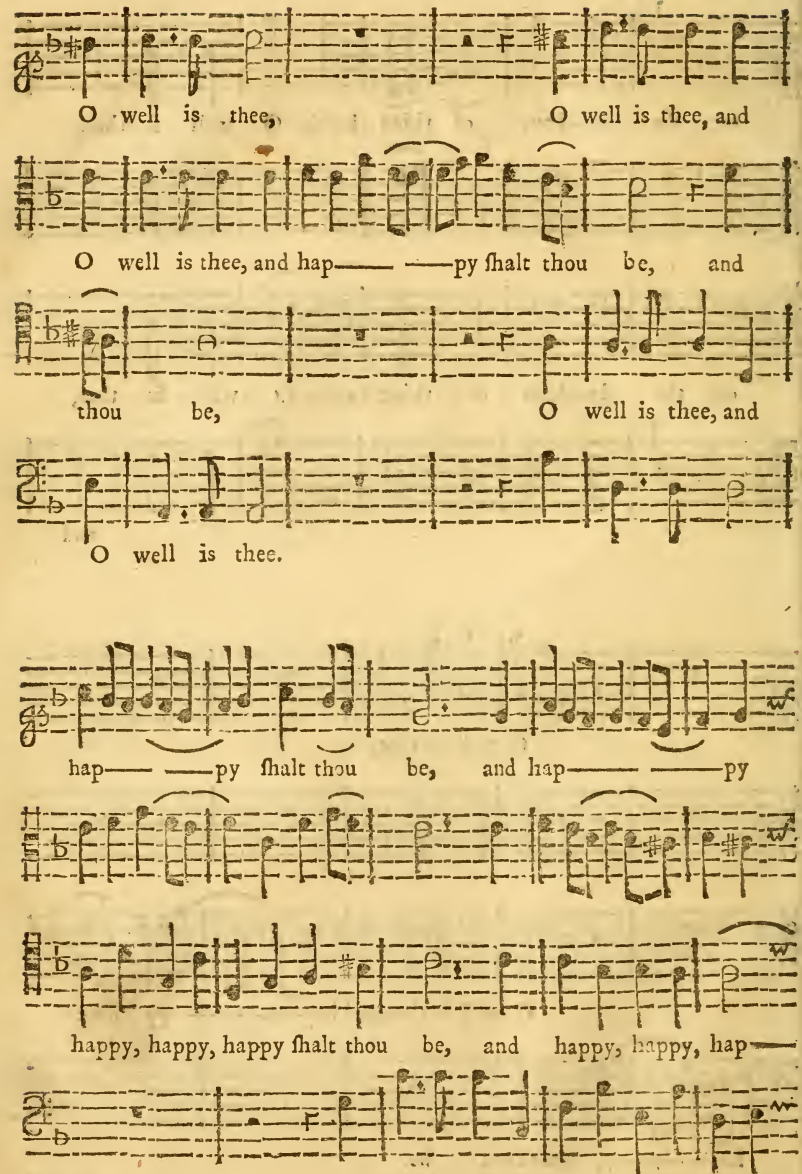


eat

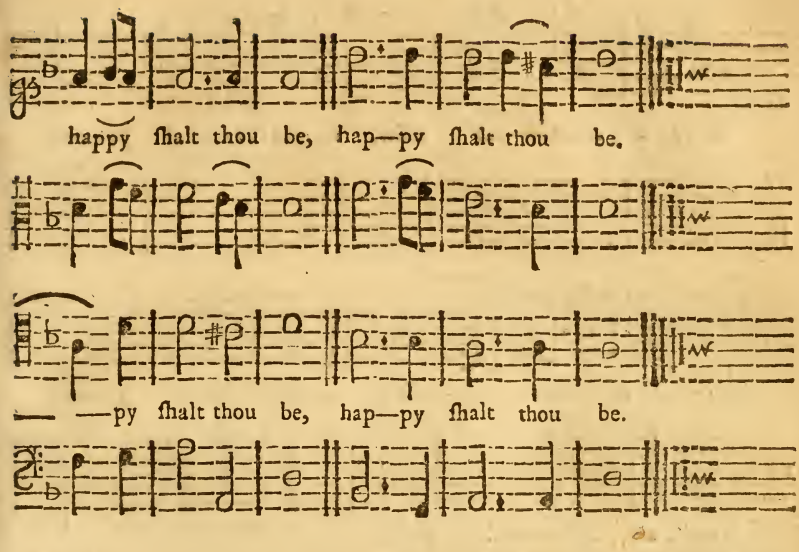
Continued.


eat the la—bour of thine hands, O well is thee,
eat the la—bour of thine hands, O well is thee,
and
O well is thee,
O well is thee, and hap——— ———py ſhalt
hap———py ſhalt thou be.
O well

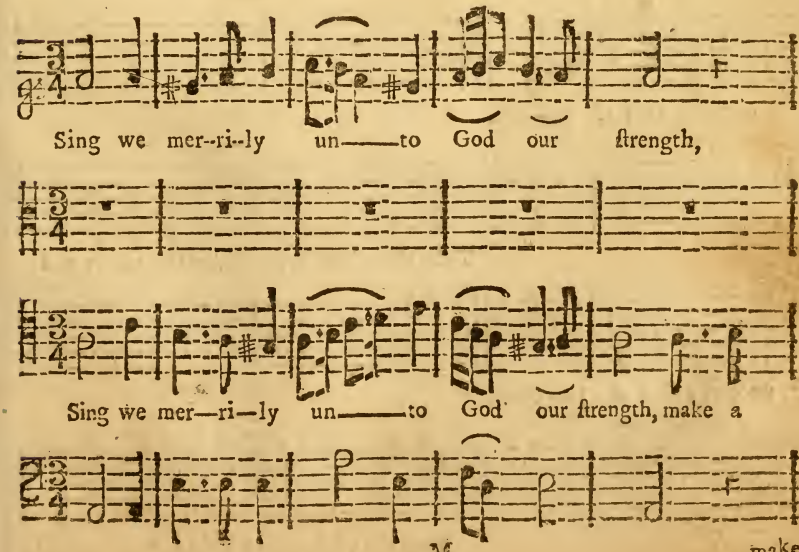
Continued.


O well is thee,
O well is thee, and
O well is thee, and hap——
——py ſhalt thou be, and
thou be,
O well is thee, and
O well is thee.
hap——
——py ſhalt thou be, and hap——
——py
happy, happy, happy ſhalt thou be, and happy, happy, hap——
O well is thee, and happy, happy, happy,
happy

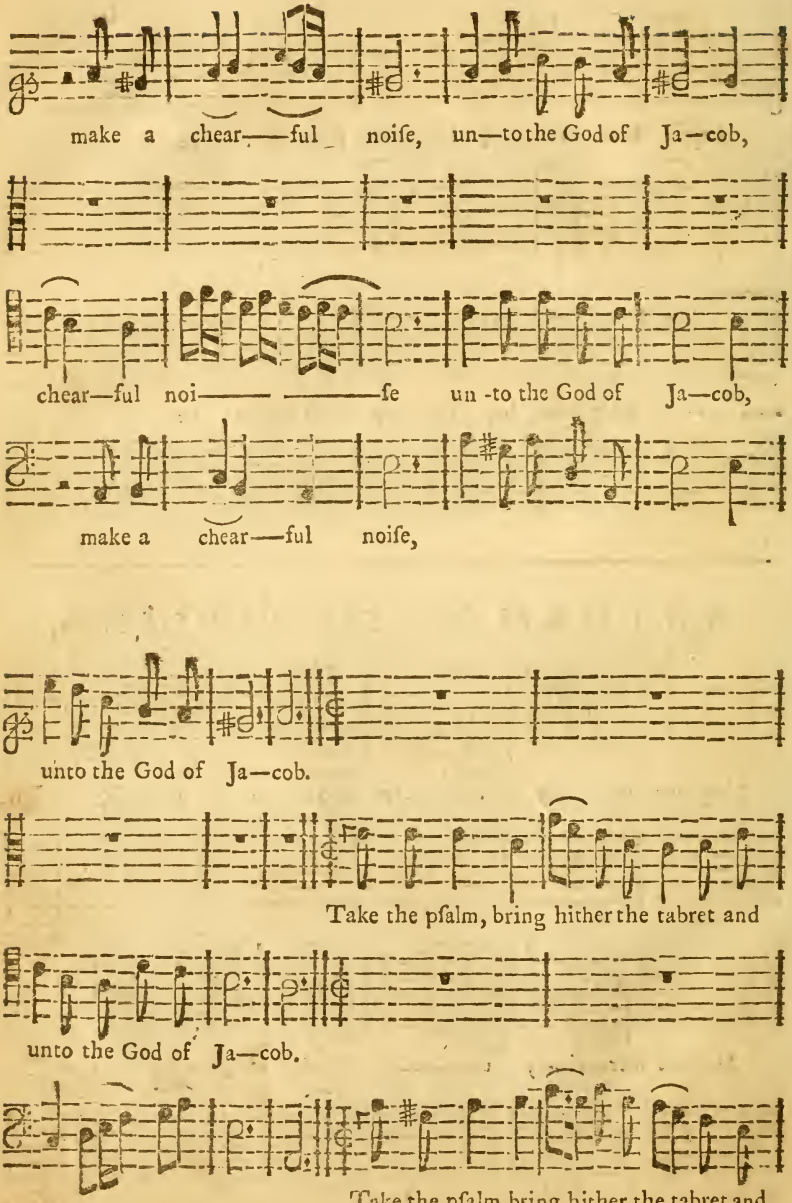
Continued.



ANTHEM XV. *Taken out of the* 81*ſt* Pſalm.

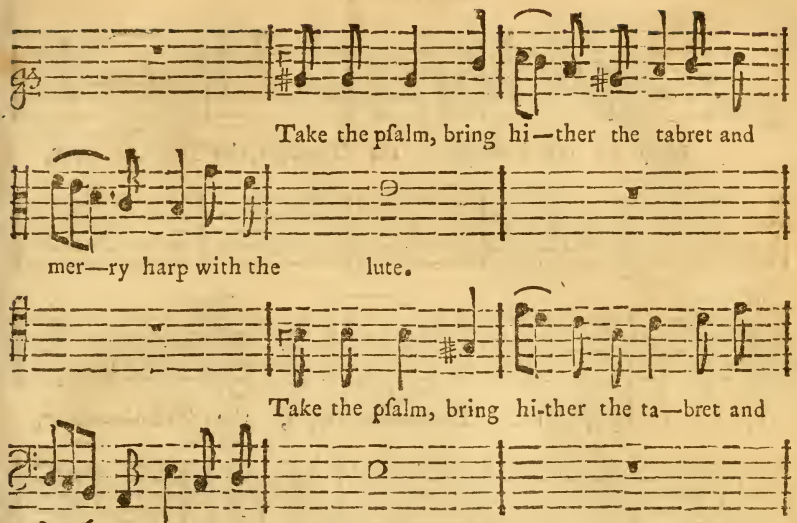


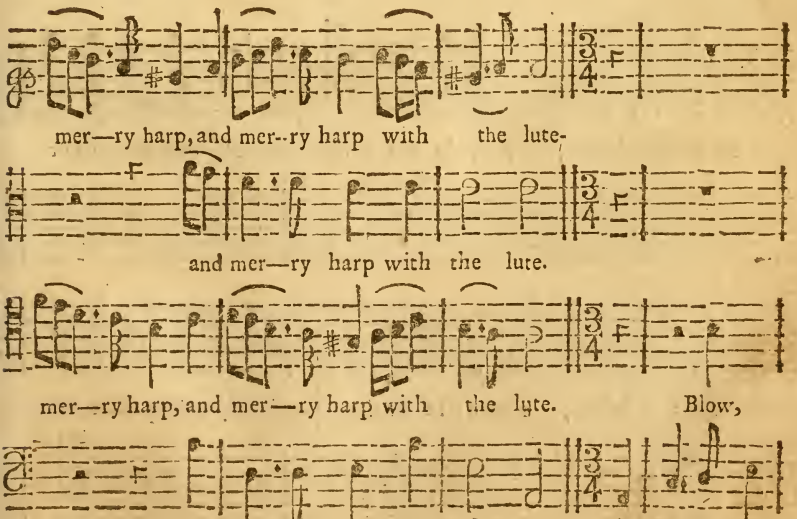
Continued.



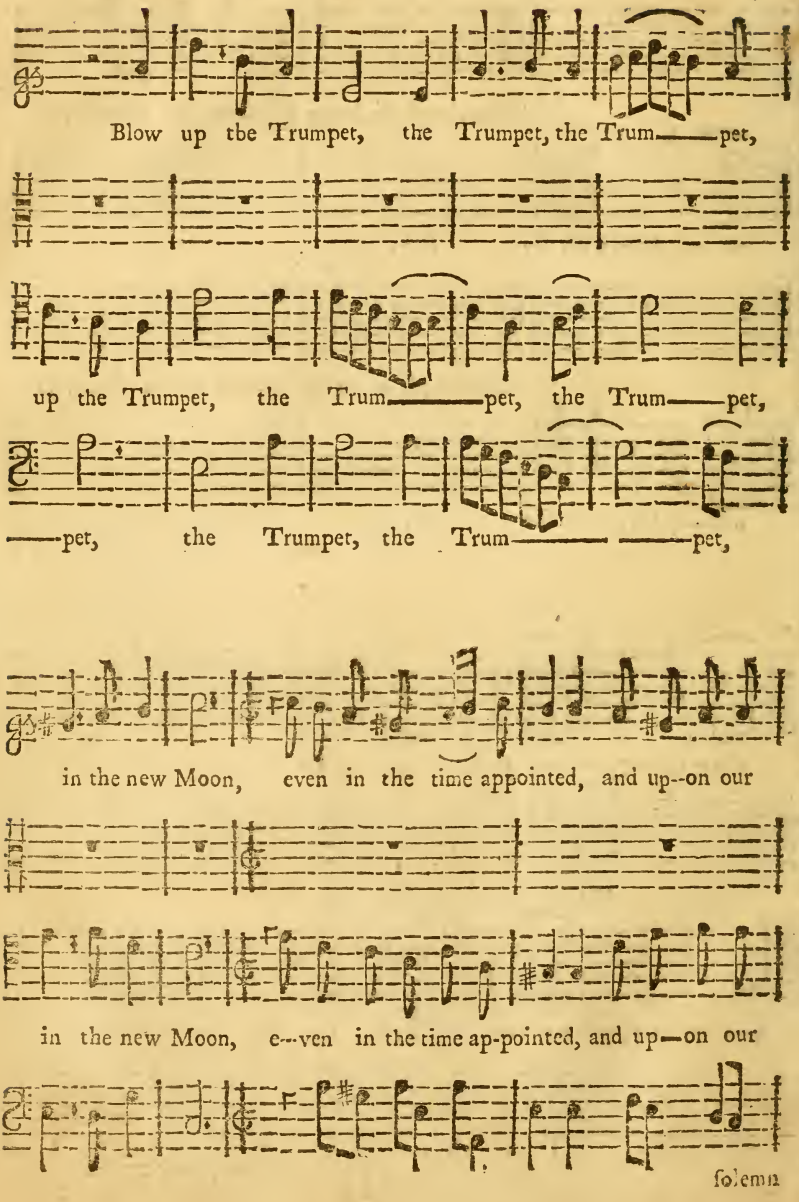
Take

Continued.

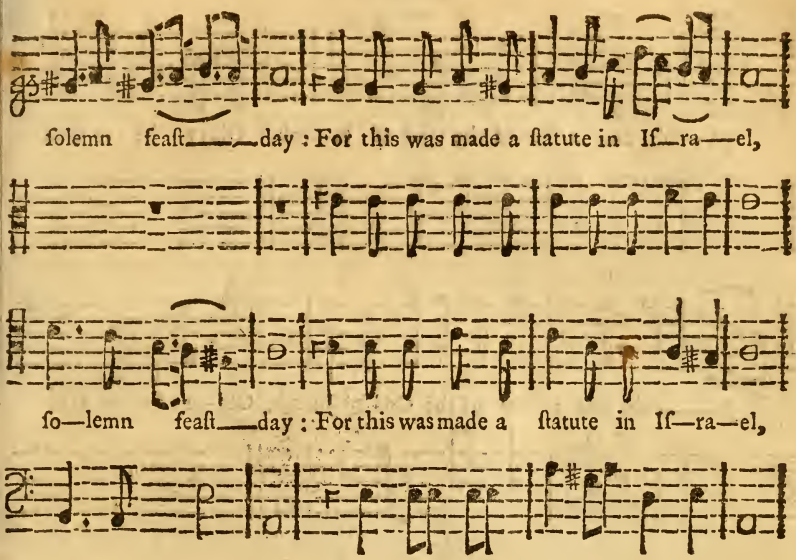

Take the pſalm, bring hi—ther the tabret and
mer—ry harp with the lute.
Take the pſalm, bring hi-ther the ta—bret and
mer—ry harp with the lute,


mer—ry harp, and mer--ry harp with the lute-
and mer—ry harp with the lute.
mer—ry harp, and mer—ry harp with the lute. Blow,
Blow up the Trum-
Blow

Continued.

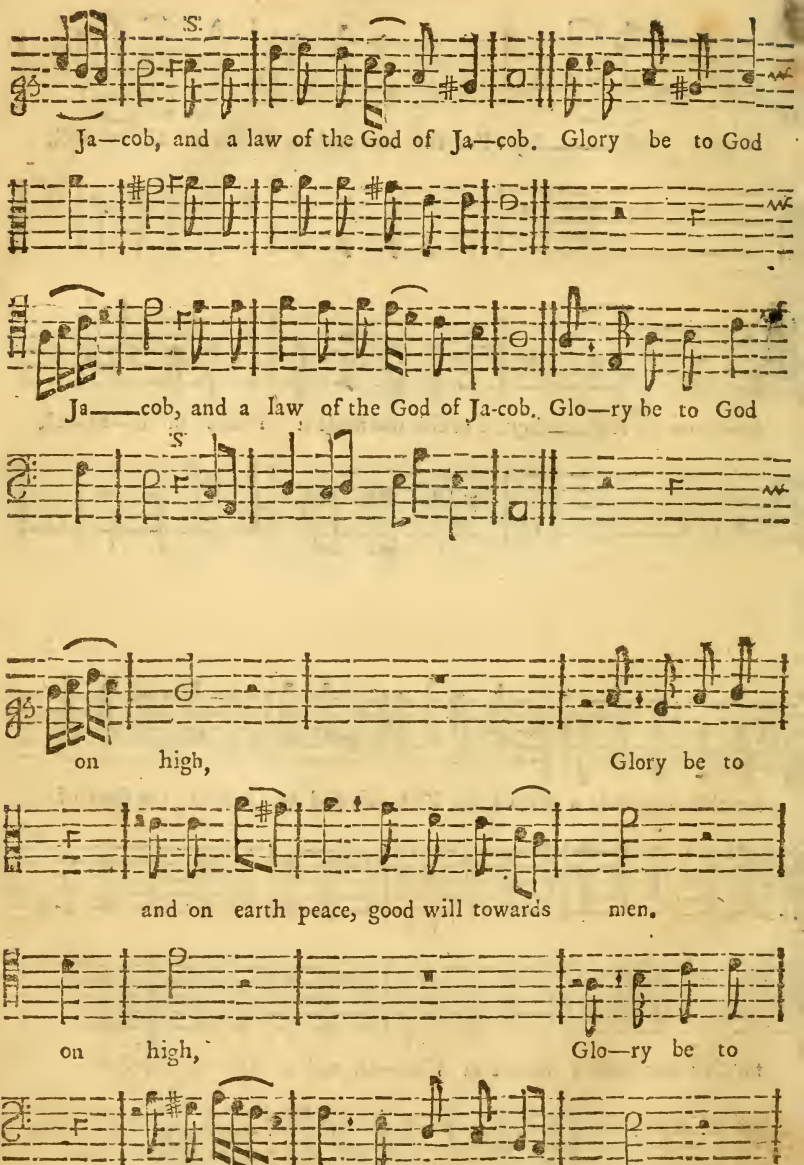

Blow up the Trumpet, the Trumpet, the Trum——pet,
up the Trumpet, the Trum——pet, the Trum——pet,
——pet, the Trumpet, the Trum—— ——pet,
in the new Moon, even in the time appointed, and up--on our
in the new Moon, e--ven in the time ap-pointed, and up—on our
solemn

Continued.



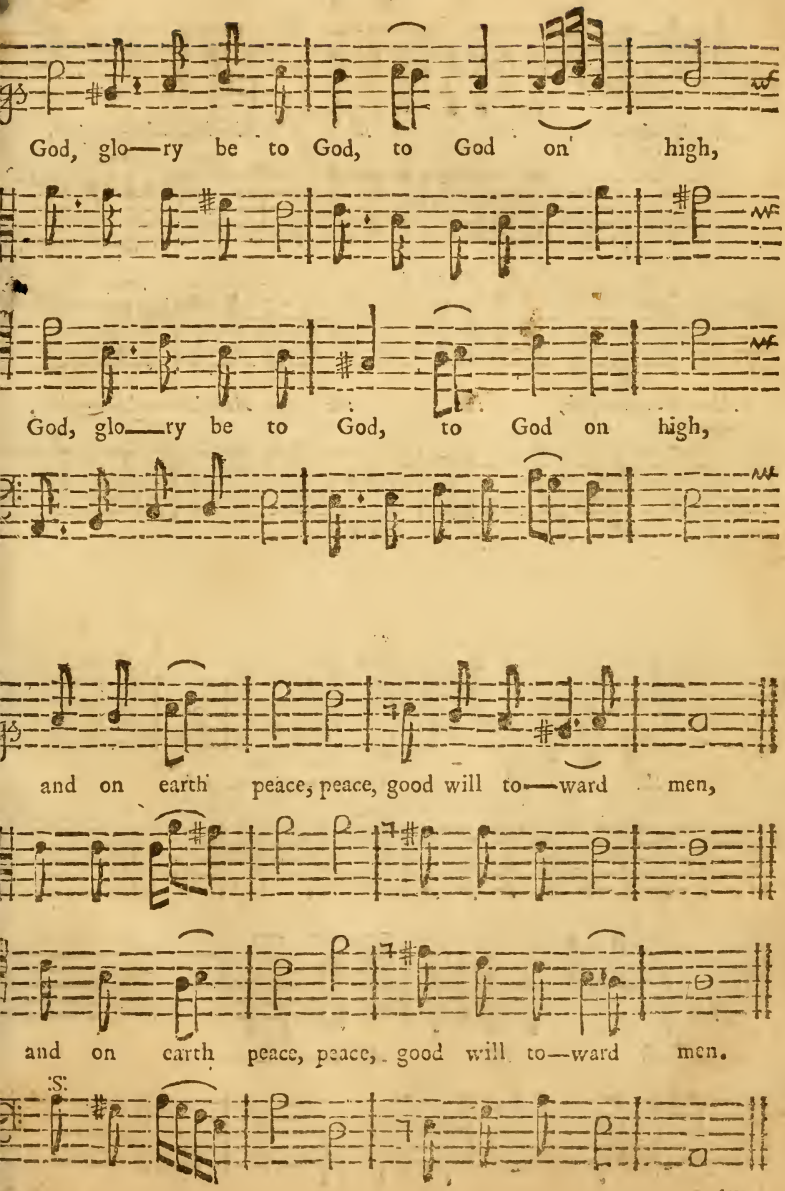
Jacob,

Continued.



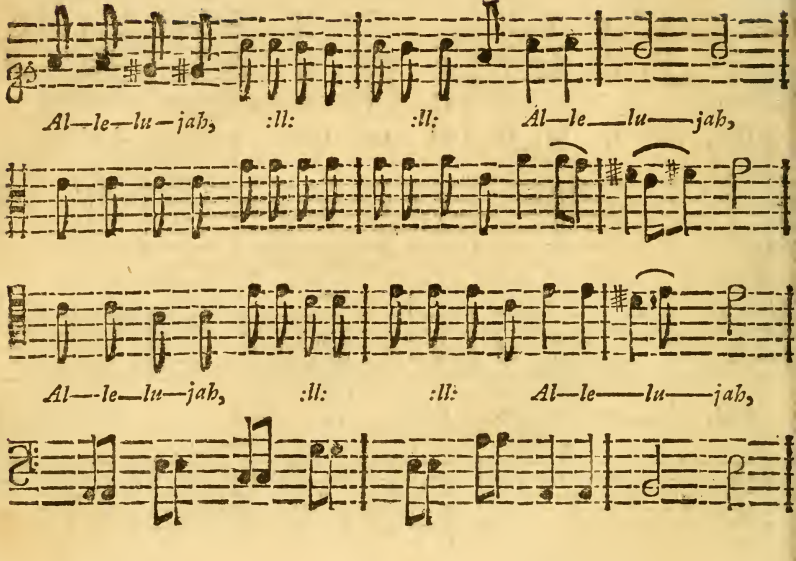
God,

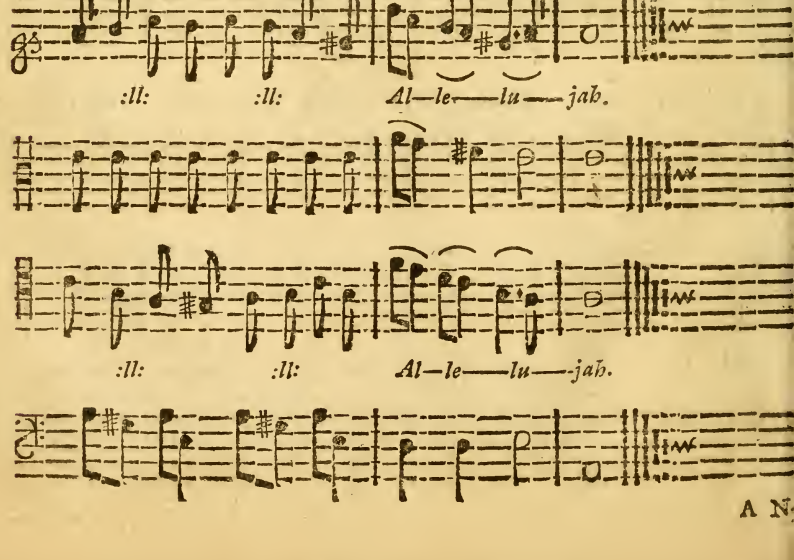
Continued.



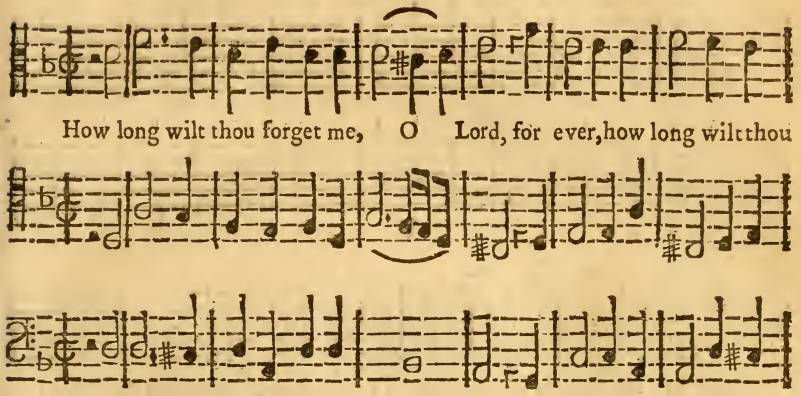
Alle—

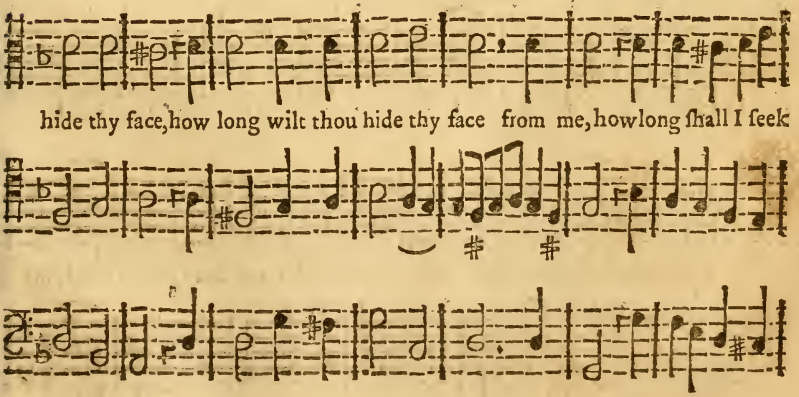
Continued.


Al—le—lu—jah, :ll: :ll: Al—le—lu—jah,
Al—le—lu—jah, :ll: :ll: Al—le—lu—jah,

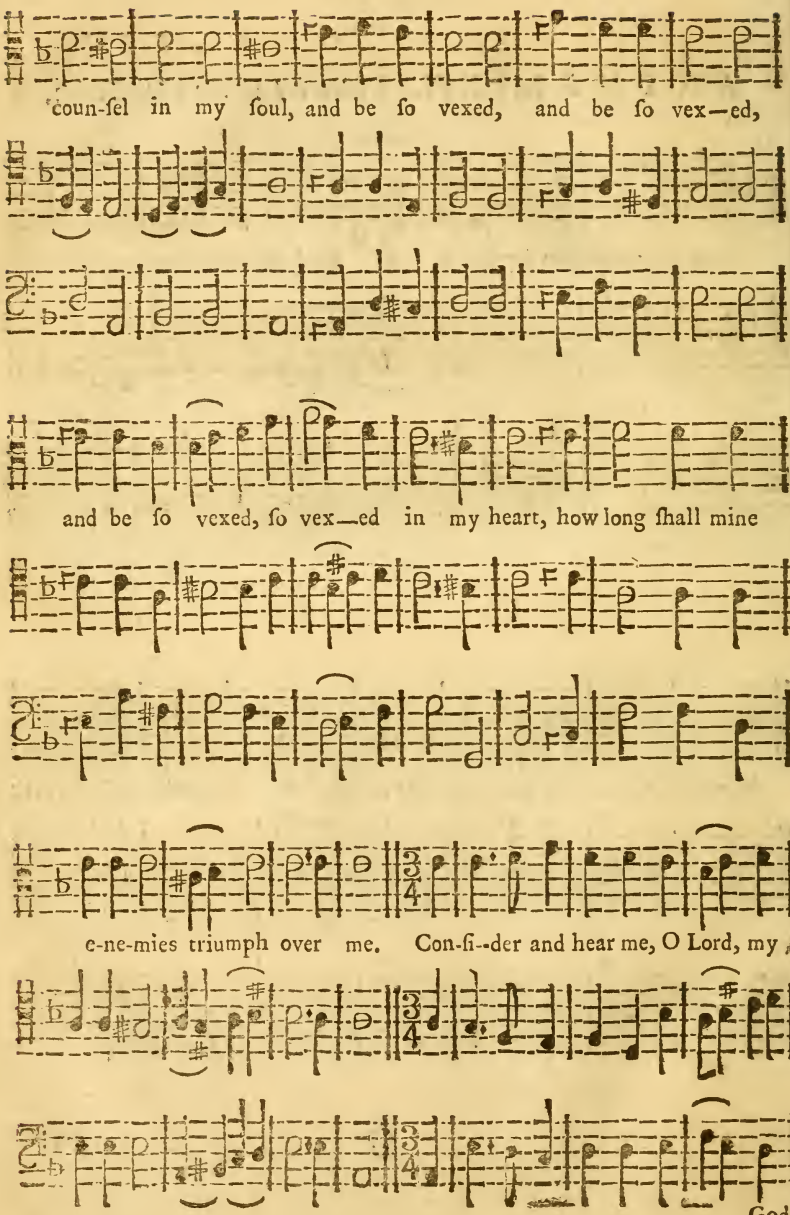

:ll: :ll: Al—le—lu—jah.
:ll: :ll: Al—le—lu—jah.

ANTHEM XVI. *Taken out of the* 13*th* Pſalm.

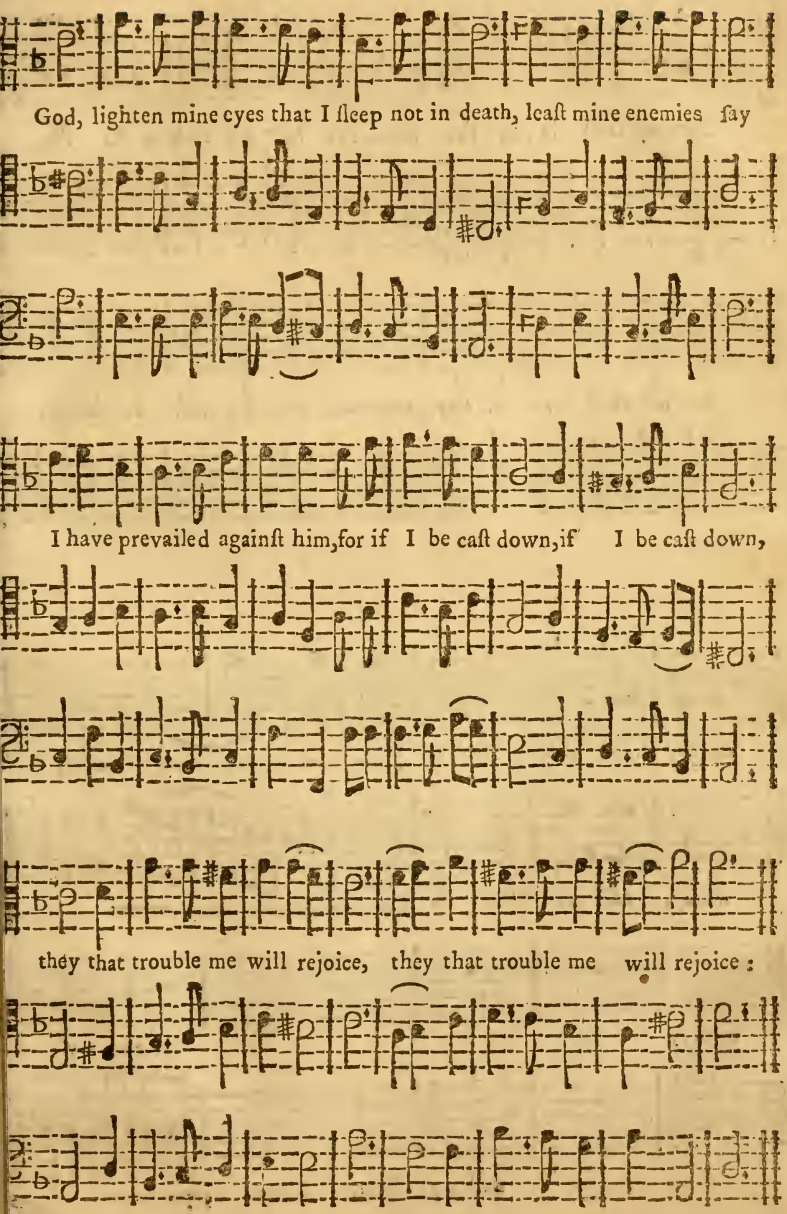




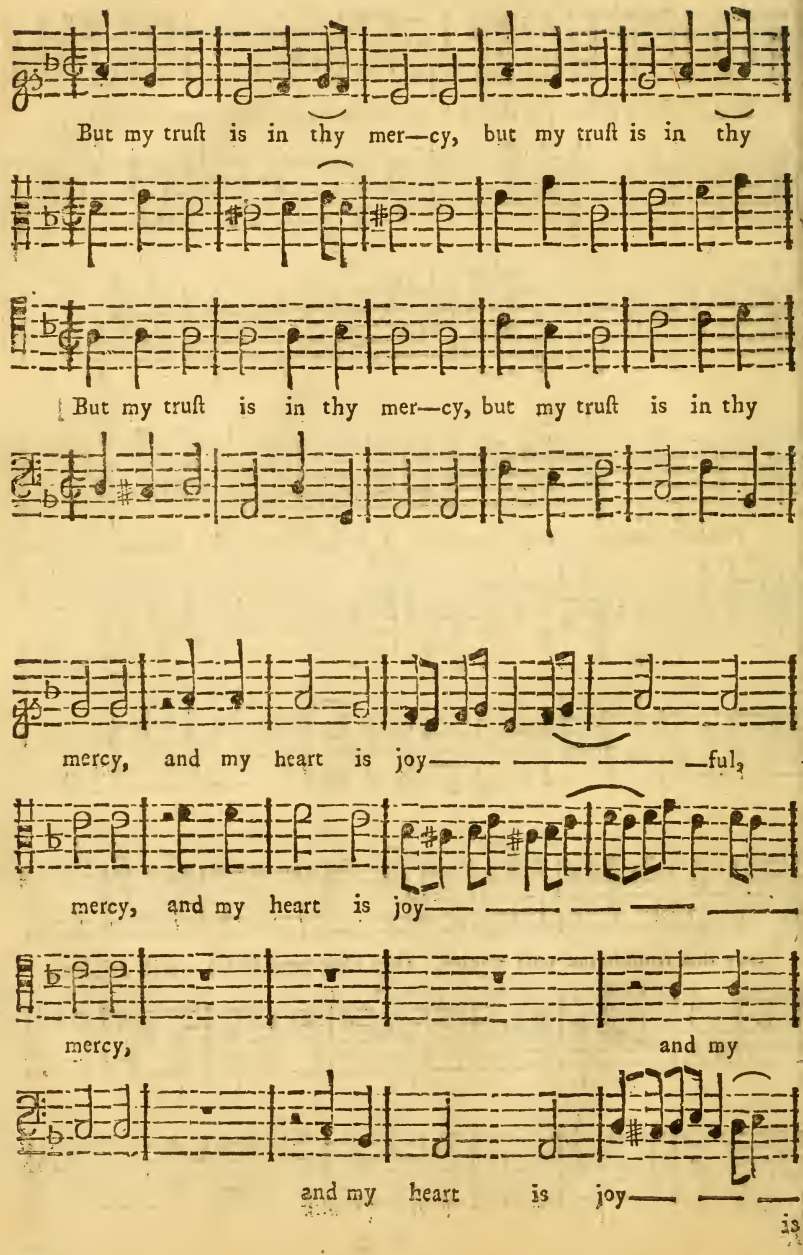
Continued.


coun-ſel in my ſoul, and be ſo vexed, and be ſo vex—ed,
and be ſo vexed, ſo vex—ed in my heart, how long ſhall mine
e-ne-mies triumph over me. Con-ſi--der and hear me, O Lord, my
God,

Continued.

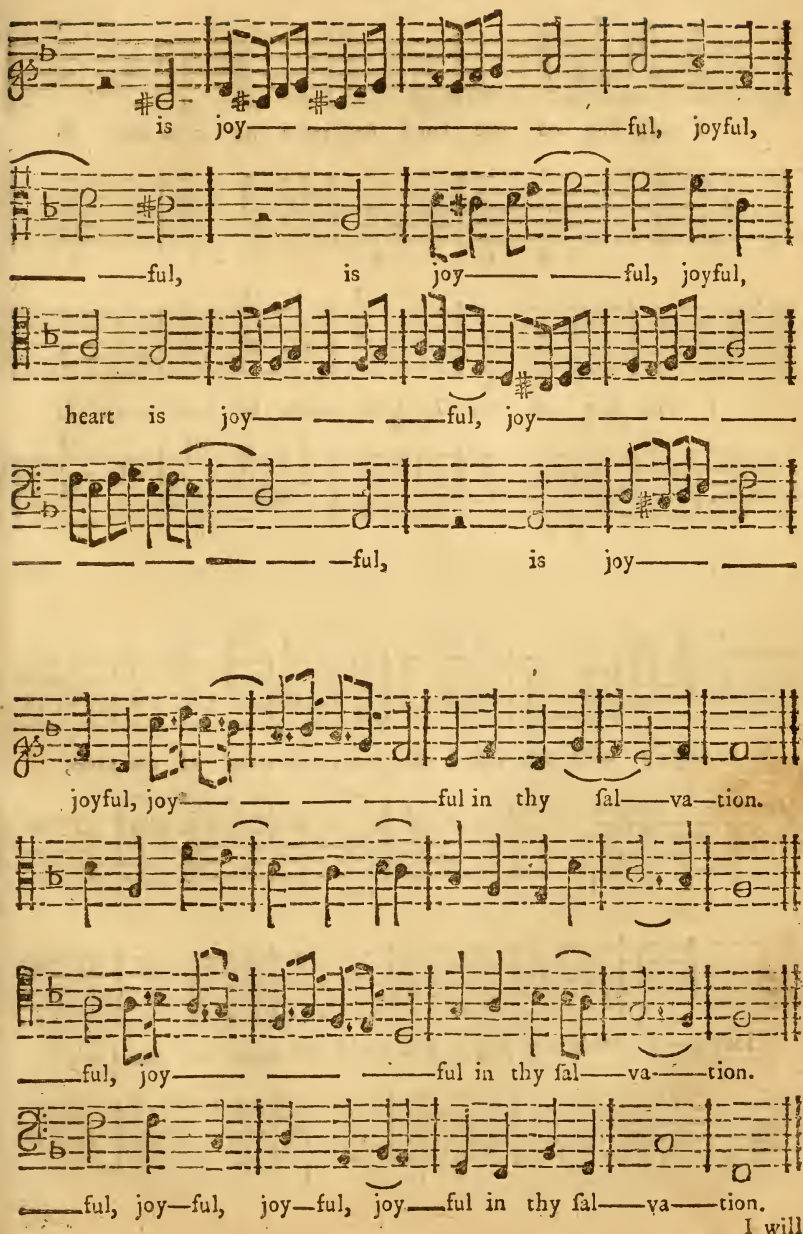

God, lighten mine eyes that I ſleep not in death, leaſt mine enemies ſay
I have prevailed againſt him, for if I be caſt down, if I be caſt down,
they that trouble me will rejoice, they that trouble me will rejoice:

Continued.



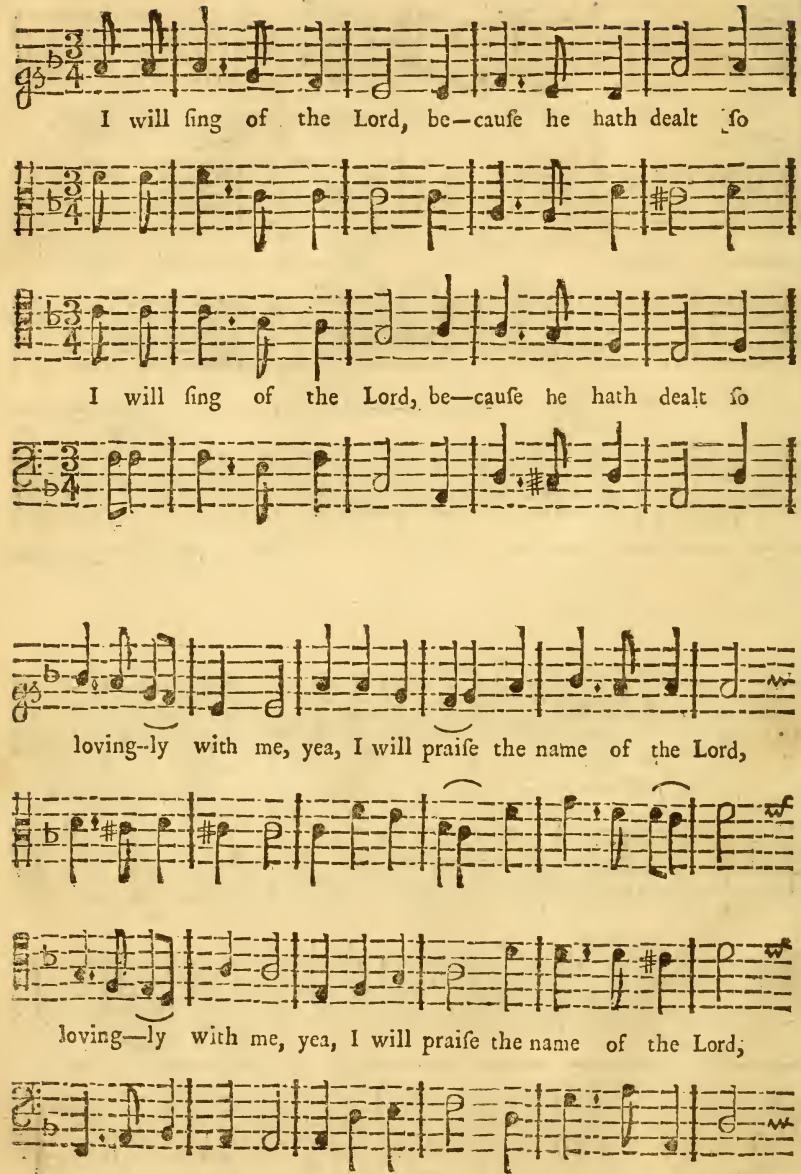
is

Continued.

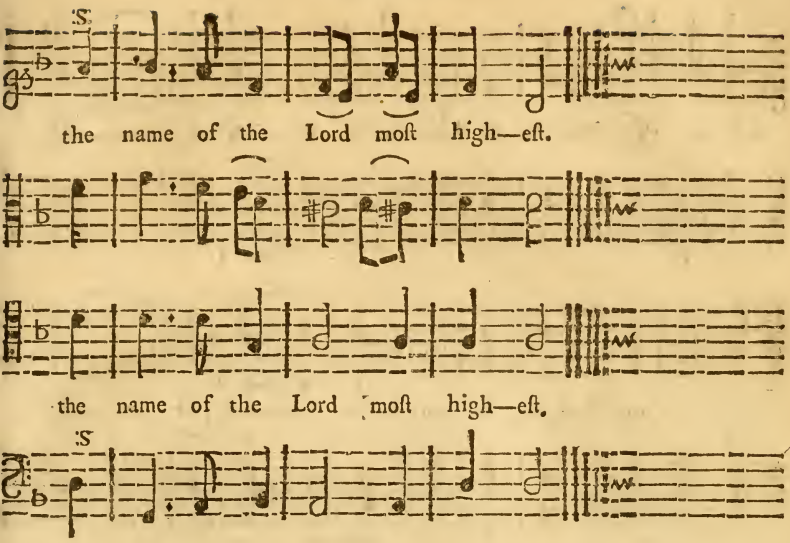


I will

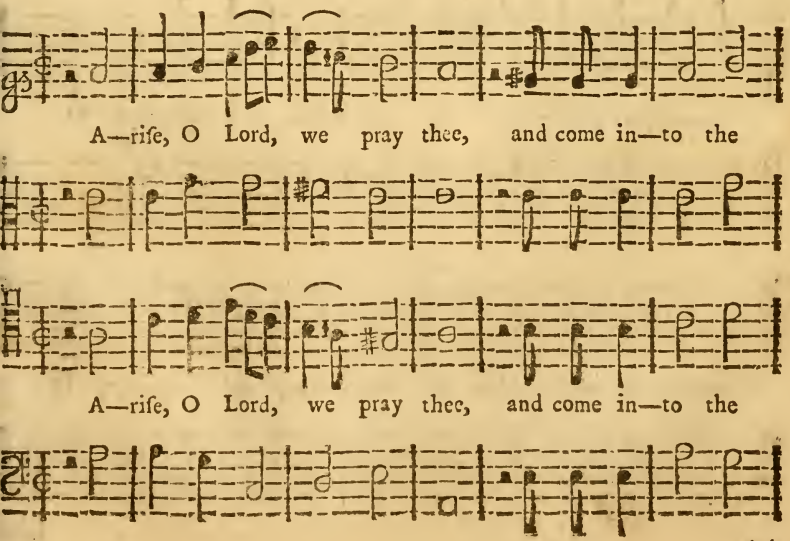
Continued.


I will ſing of the Lord, be—cauſe he hath dealt ſo
I will ſing of the Lord, be—cauſe he hath dealt ſo
loving--ly with me, yea, I will praiſe the name of the Lord,
loving—ly with me, yea, I will praiſe the name of the Lord,

Continued.

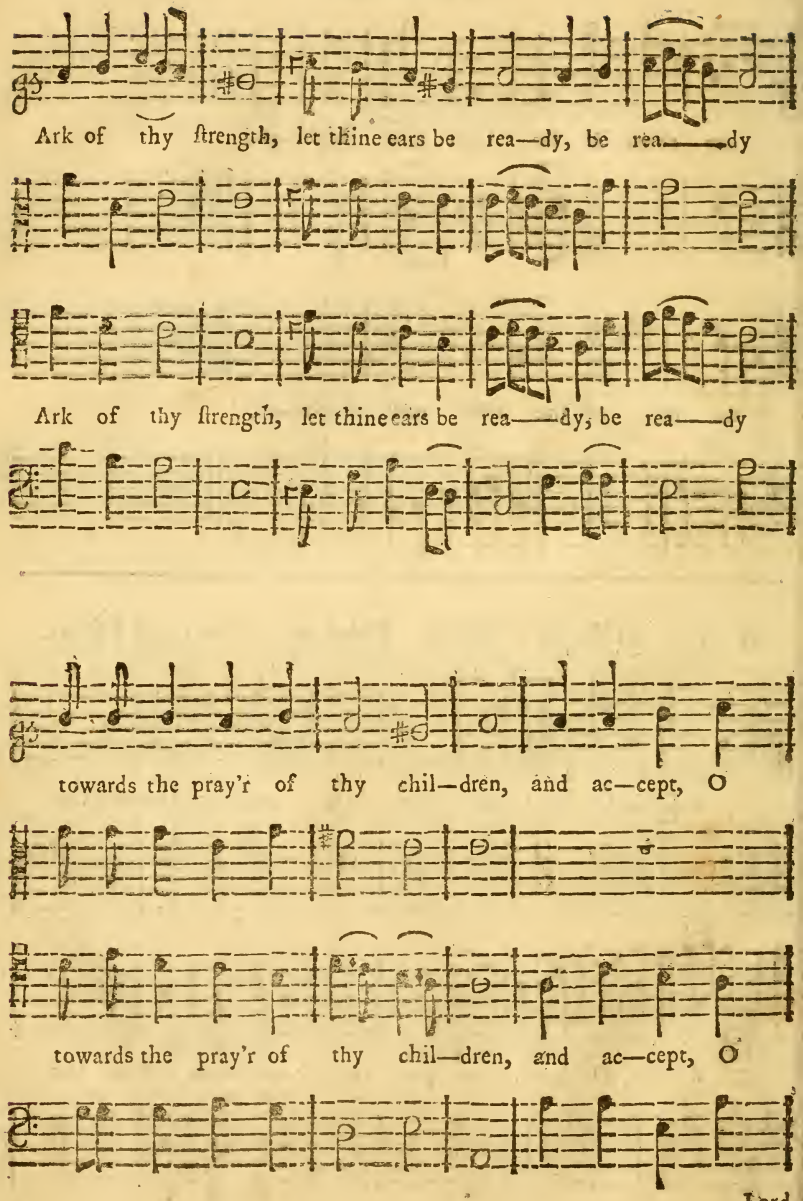


ANTHEM XVII. *Taken out of the* 132*d* Pſalm.



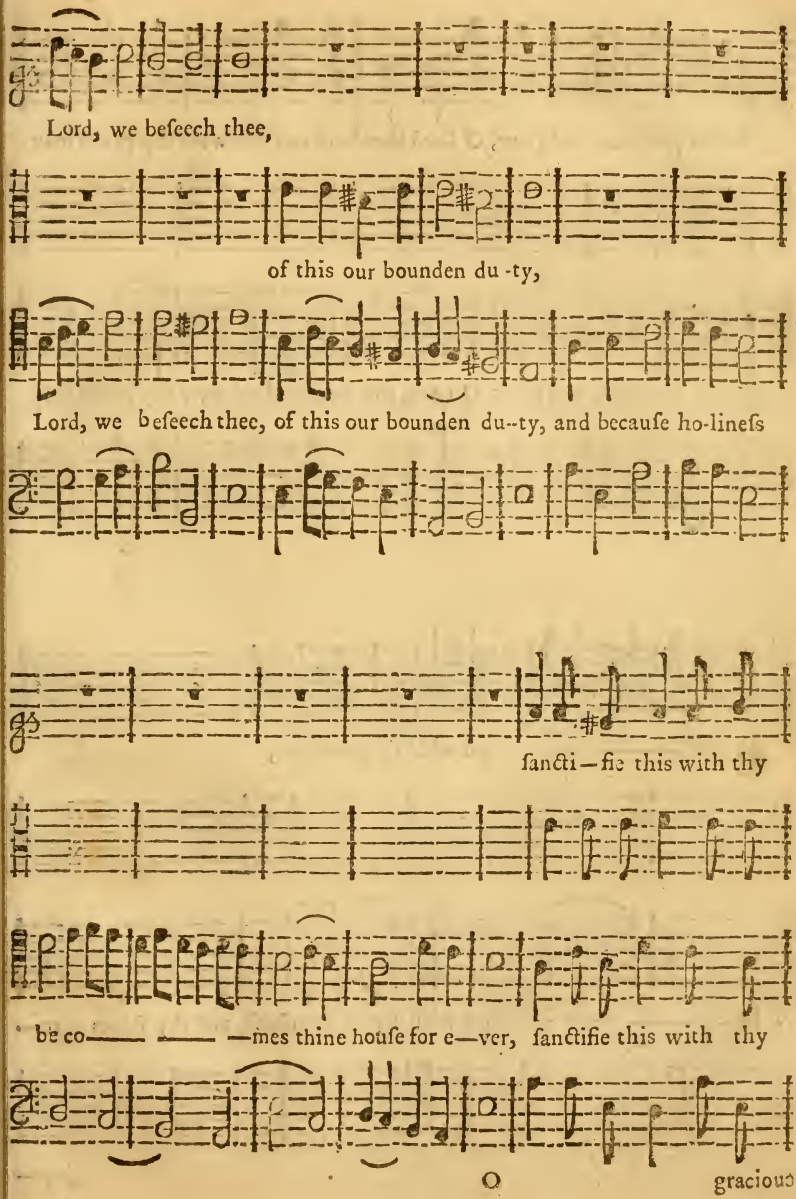
Ark

Continued.

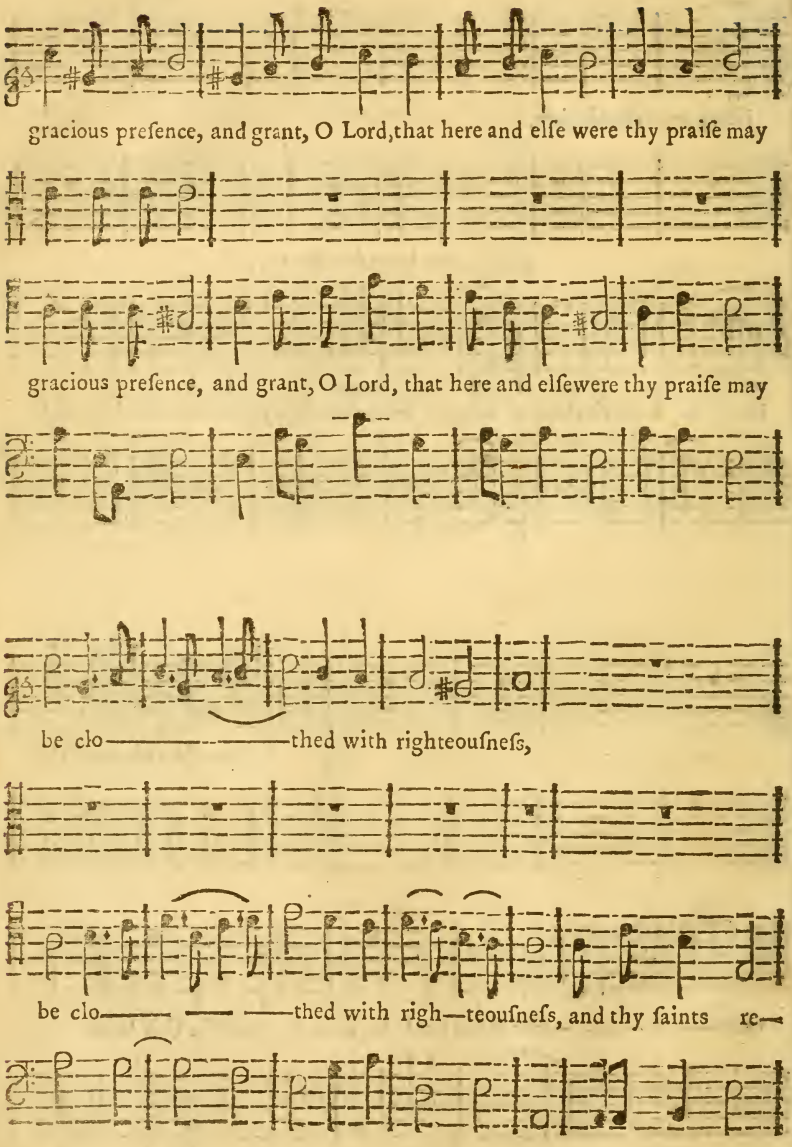


Lord

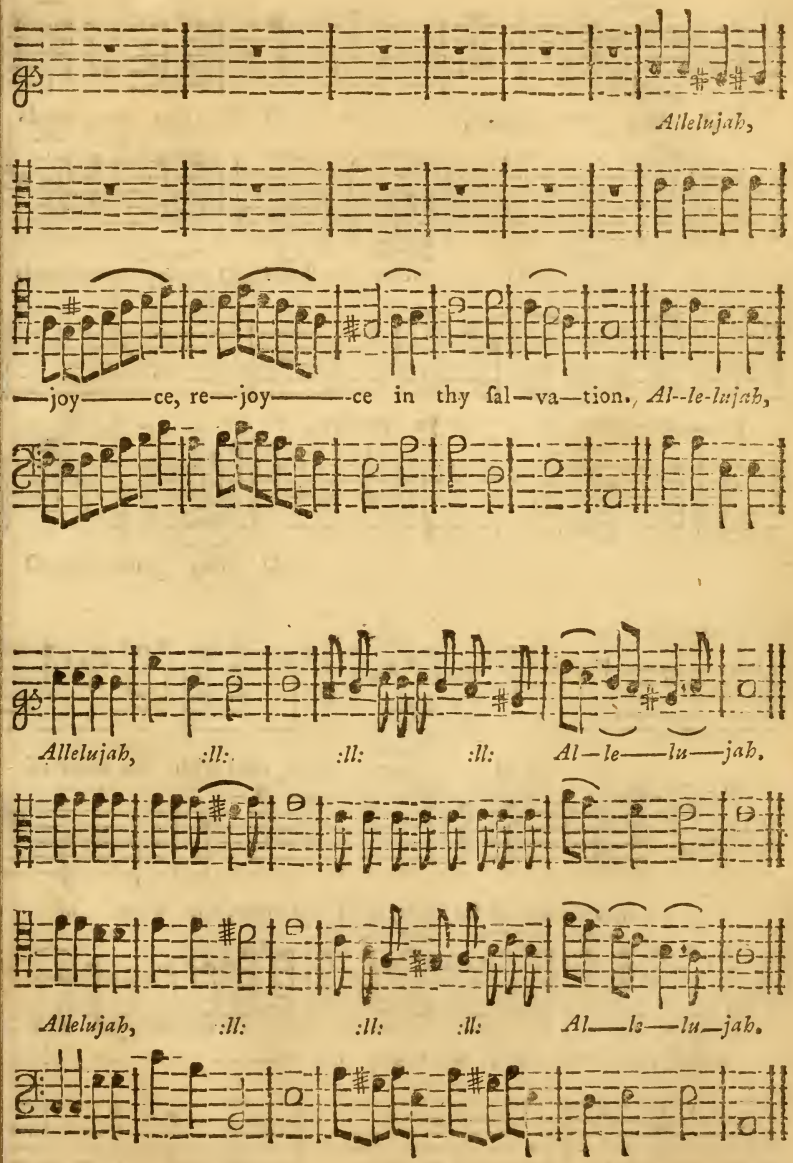
Continued.


Lord, we beſeech thee,
of this our bounden du-ty,
Lord, we beſeech thee, of this our bounden du--ty, and becauſe ho-lineſs
ſancti—fie this with thy
be co——————mes thine houſe for e—ver, ſanctifie this with thy
O gracious

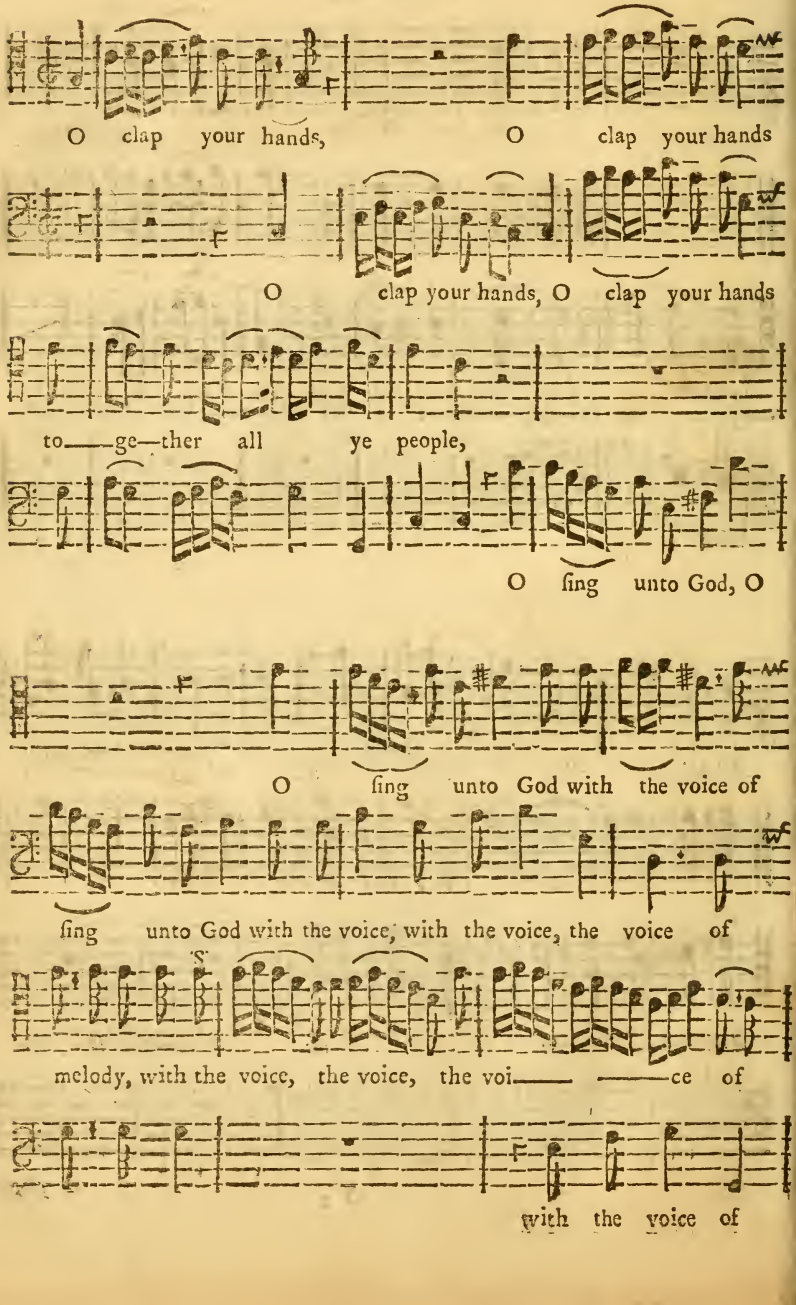
Continued.


gracious preſence, and grant, O Lord, that here and elſe were thy praiſe may
gracious preſence, and grant, O Lord, that here and elſewere thy praiſe may
be clo——thed with righteouſneſs,
be clo——thed with righ—teouſneſs, and thy ſaints re—
joy—

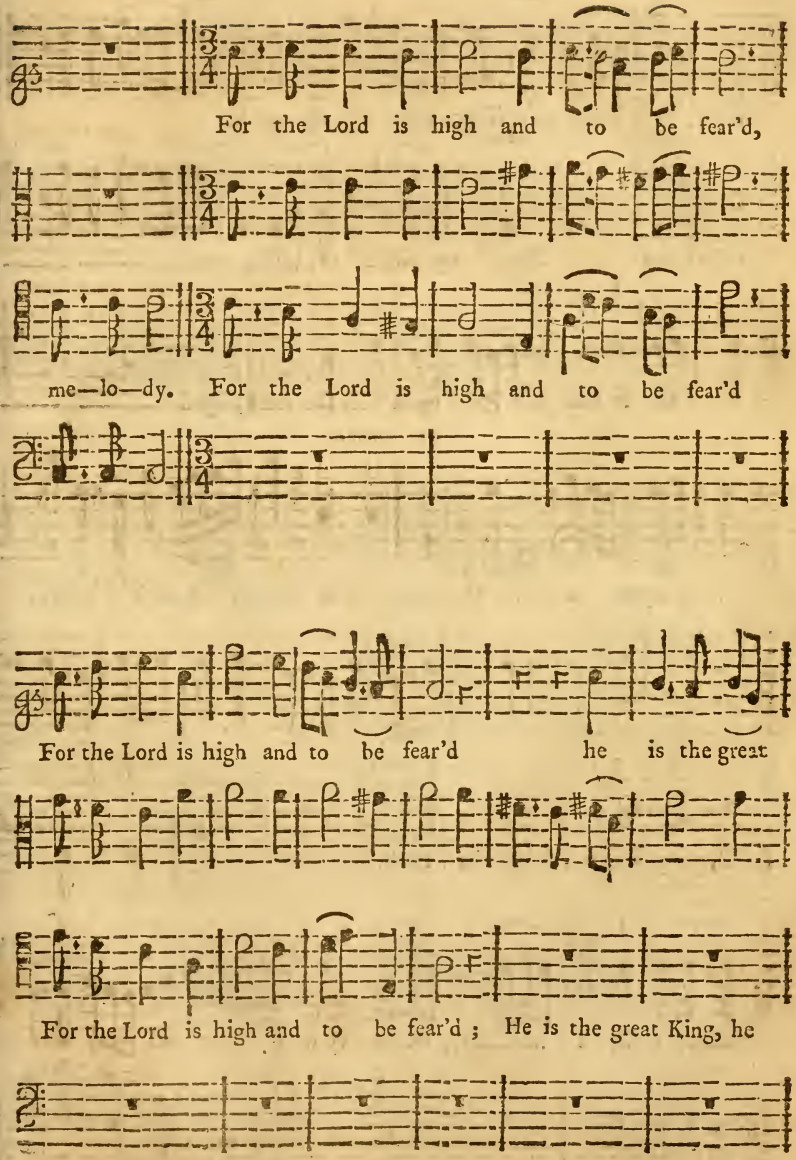
Continued.


Allelujah,
—joy——ce, re—joy——ce in thy ſal—va—tion. Al--le-lujah,
Allelujah, :ll: :ll: :ll: Al—le——lu—jah.
Allelujah, :ll: :ll: :ll: Al——le—lu—jah.

ANTHEM XVIII. *Taken out of the 47th* Pſalm.

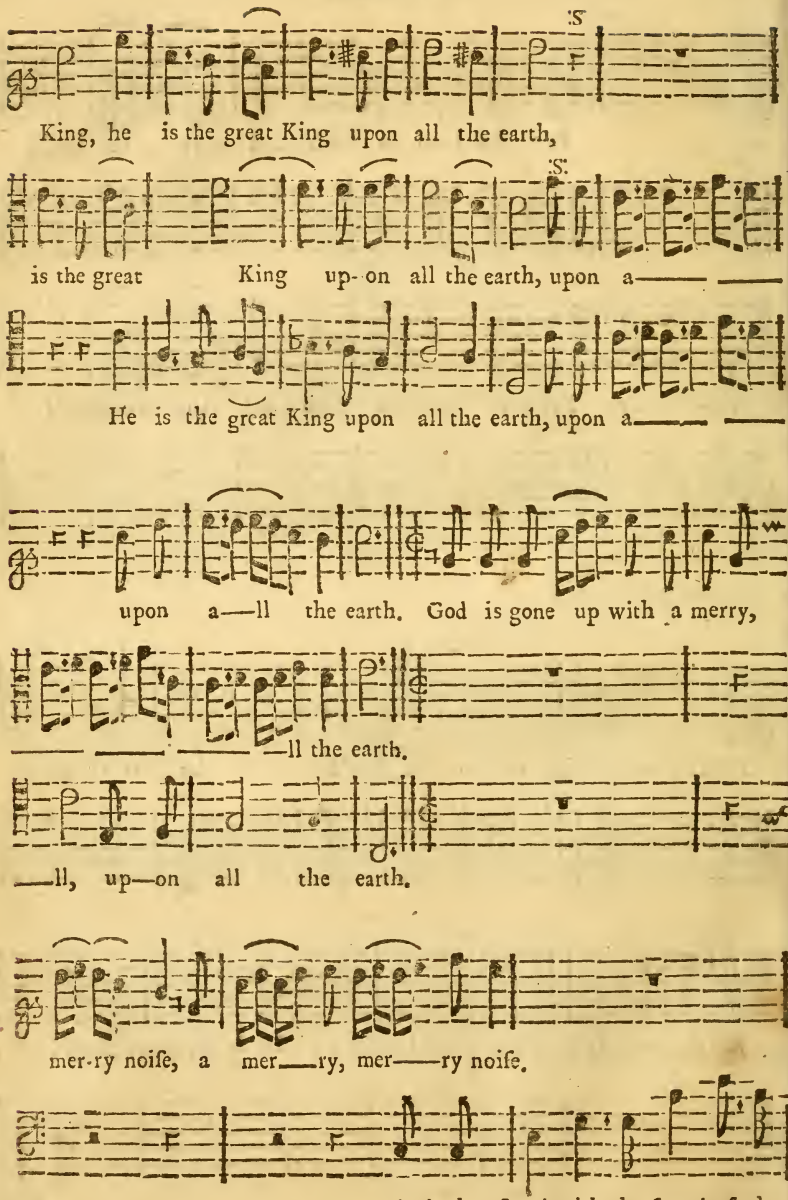


Continued.

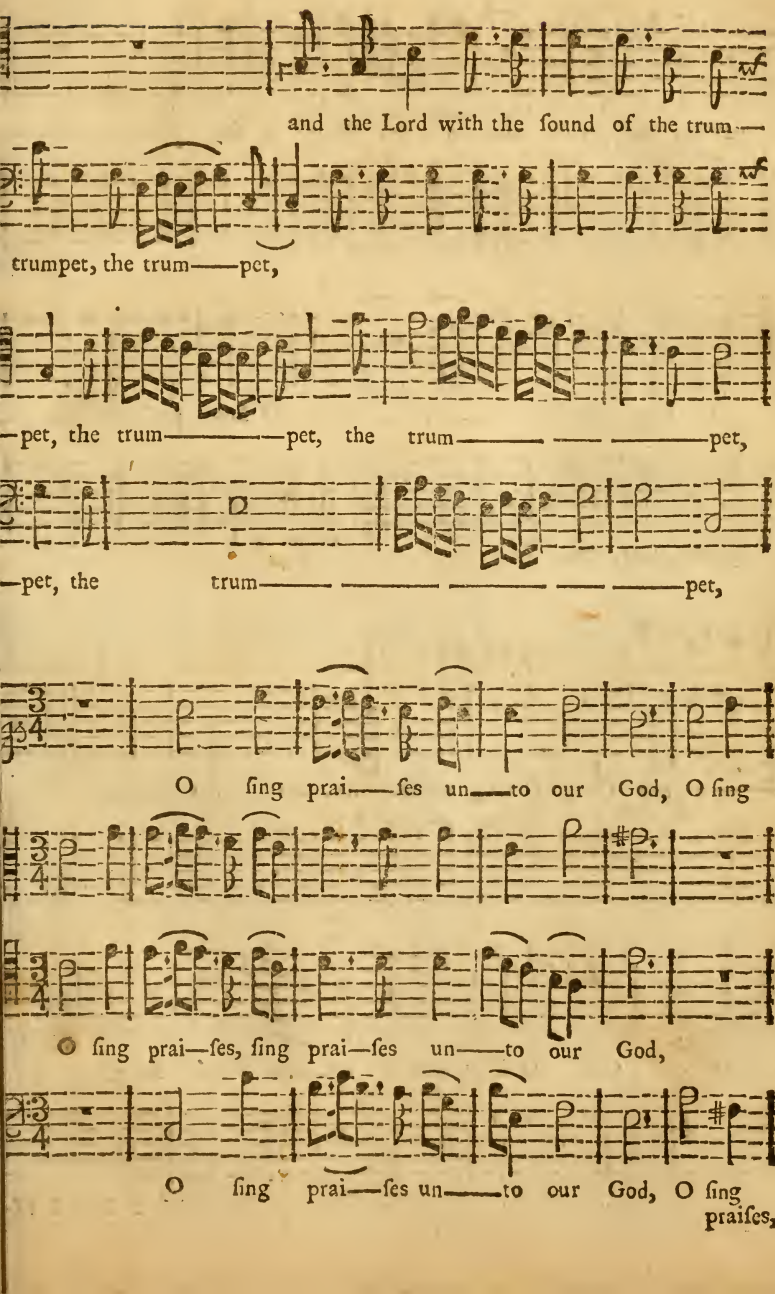


King

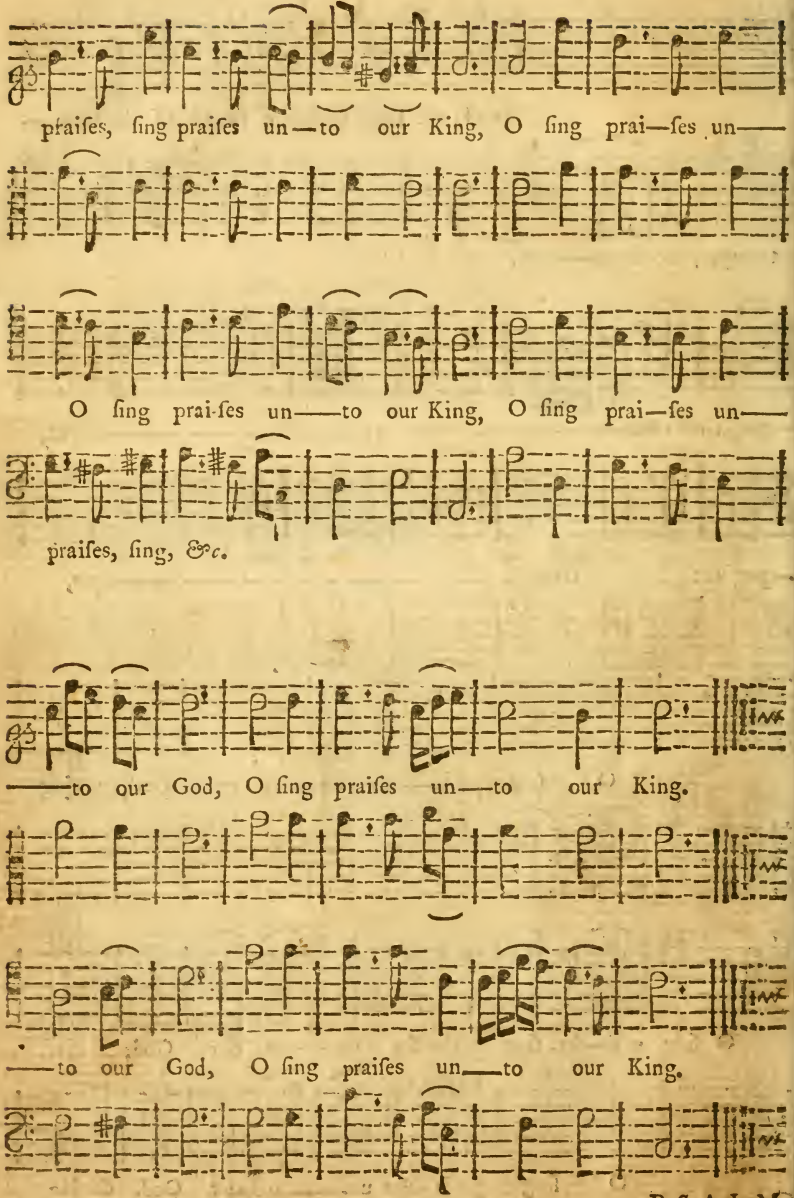
Continued.


S
King, he is the great King upon all the earth,
S
is the great King up- on all the earth, upon a—— ——
He is the great King upon all the earth, upon a—— ——
upon a—ll the earth. God is gone up with a merry,
—ll the earth.
—ll, up—on all the earth.
mer-ry noiſe, a mer—ry, mer——ry noiſe.
And the Lord with the ſound of the
and

Continued.


and the Lord with the ſound of the trum—
trumpet, the trum——pet,
—pet, the trum————pet, the trum———————pet,
—pet, the trum———————————pet,
O ſing prai——ſes un——to our God, O ſing
O ſing prai—ſes, ſing prai—ſes un——to our God,
O ſing prai—ſes un——to our God, O ſing
praiſes,

Continued.

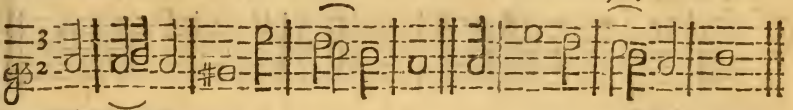

praiſes, ſing praiſes un—to our King, O ſing prai—ſes un——
O ſing prai-ſes un——to our King, O ſing prai—ſes un——
praiſes, ſing, &c.
——to our God, O ſing praiſes un——to our King.
——to our God, O ſing praiſes un——to our King.

PSALM-TUNES,

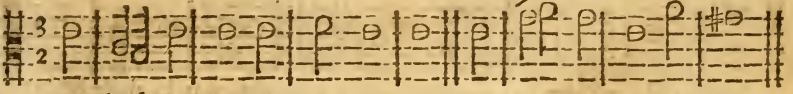
For the Old and New VERSION.

PSALM I. *Crowle* Tune.

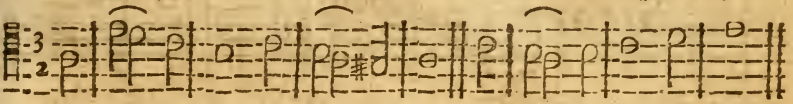
Treble & Contra. *Contra 5th, Treble 8th.*



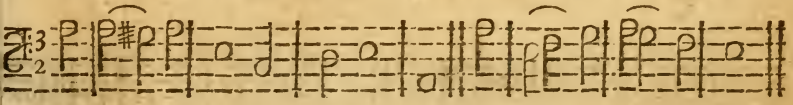
The man is bleſt that hath not lent, to wicked men his ear:

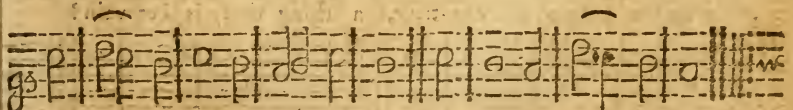


Tenor & Baſſus. *Baſſus Uniſon.*

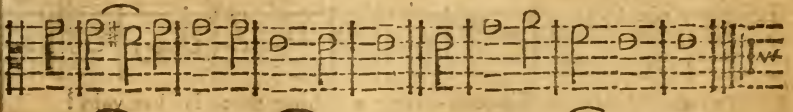


The man is bleſt that hath not lent, to wicked men his ear:

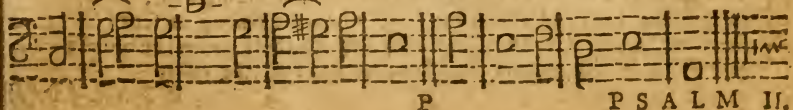




Nor led his life as ſin—ners do, nor ſat in ſcorner's chair.

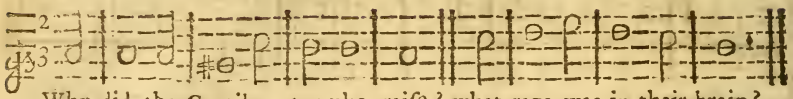


Nor led his life as ſin—ners do, nor ſat in ſcorner's chair.

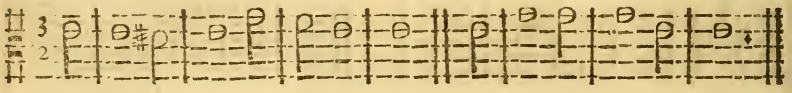


PSALM II. *Cambridge* Tune.

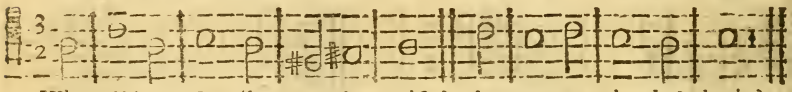
Treble & Contra. *Contra 5th, Treble 8th.*



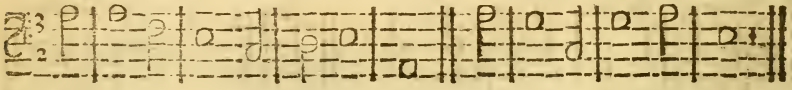
Why did the Gentiles tumults raiſe? what rage was in their brain?

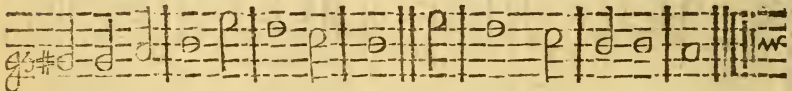


Treble & Contra. *Baſſus Uniſon.*

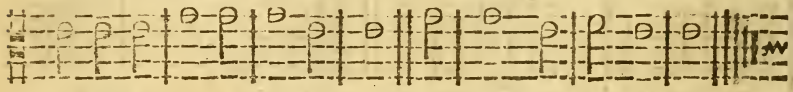


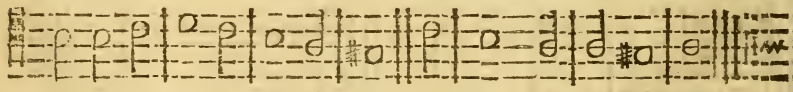
Why did the Gentiles tumults raiſe? what rage was in their brain?



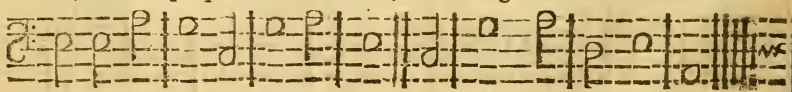


Why do the people ſtill con-trive, a thing that is but vain?





Why do the people ſtill con-trive, a thing that is but vain?

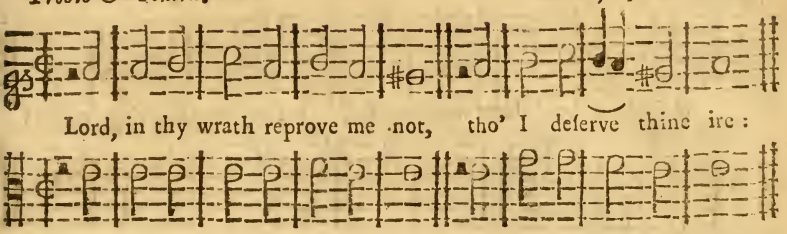


2 The kings and rulers of the earth, conſpire and are all bent,
Againſt the Lord and Chriſt his Son, whom he among us ſent;
3 Shall we be bound to them, ſay they, let all their bonds be broke;
And of their doctrine and their law, let us reject the yoke.

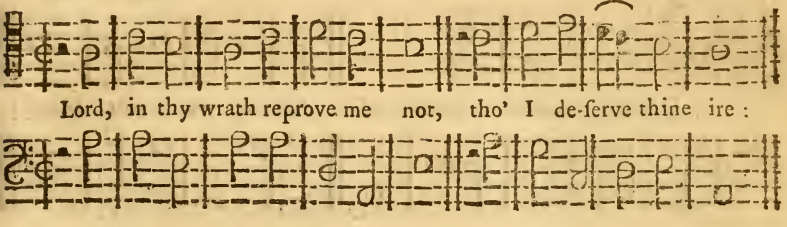
PSALM VI.

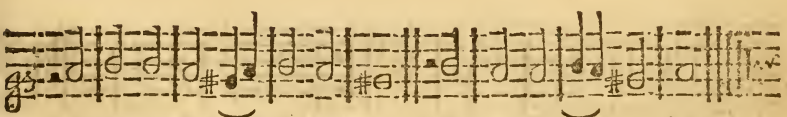
PSALM VI.

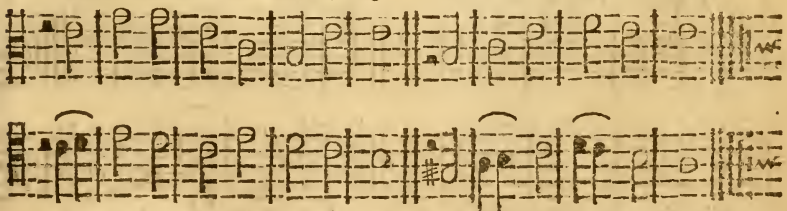
Treble & Contra. *Contra 5th, Treble 8th.*



Tenor & Bassus. *Bassus Unison.*



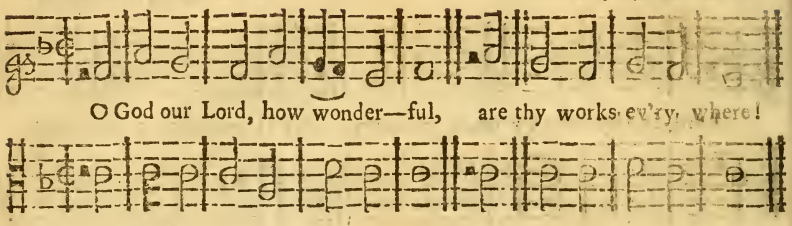




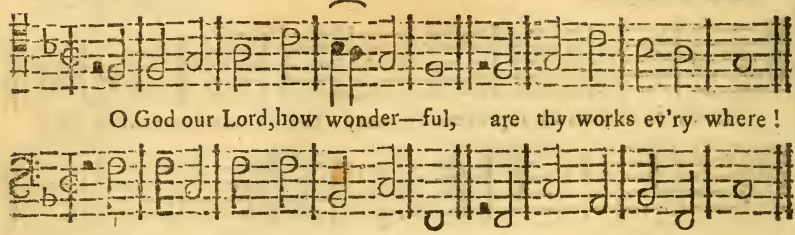
2 For I am weak, therefore, O Lord, of mercy me forbear,
And heal me, Lord, for why? thou know'st, my bones do quake for fear.
3 My soul is troubled very sore, and vex'd exceedingly;
But Lord, how long, wilt thou delay, to cure my misery.

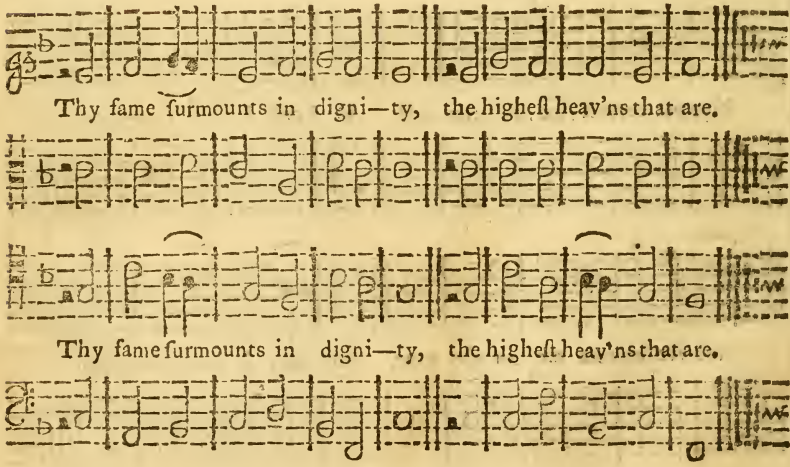
PSALM VIII.

Treble & Contra. *Contra 5th, Treble 8th.*



Tenor & Baſſus. *Baſſus Uniſon.*



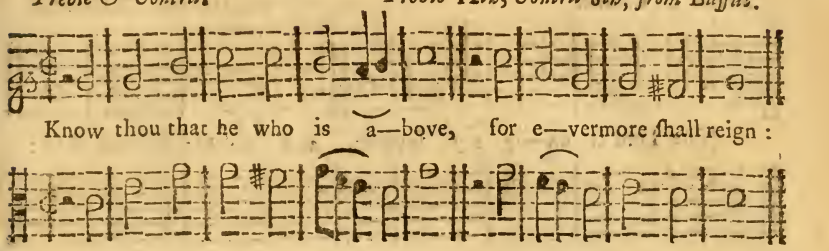


1 Ev'n by the mouth of ſuckling babes, thou wilt confound thy foes:
For in thoſe babes thy might is ſeen, thy graces they diſcloſe.
3 And when I ſee the heav'ns above, the works of thy own hand;
The ſun, the moon, and all the ſtars, in order as they ſtand.

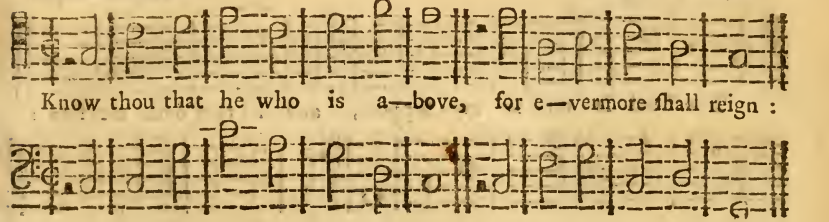
PSALM IX.

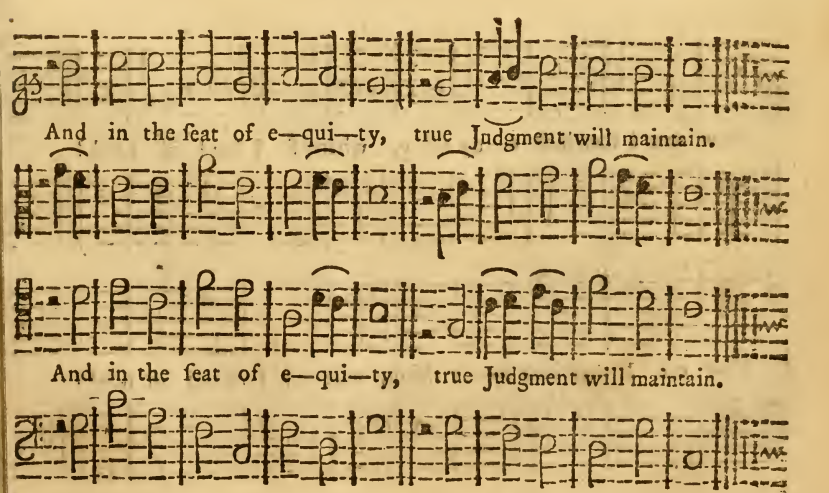
PSALM IX. St. *James*'s Tune. Verse 7, 8, 9.

Treble & Contra. *Treble 12th, Contra 8th, from Bassus.*



Tenor & Bassus. *Bassus 5th.*



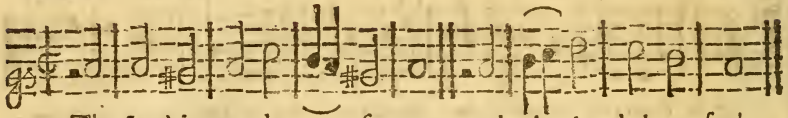


8 With justice he will keep and guide, the world and ev'ry wight :
And so will yield with equity, to ev'ry man his right.
9 He is protector of the poor, what time they be oppress :
He is in all adversity, their refuge and their rest.

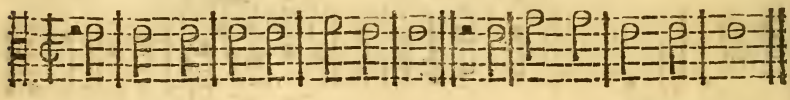
PSALM XXIII.

PSALM XXIII. *Beverly* Tune.

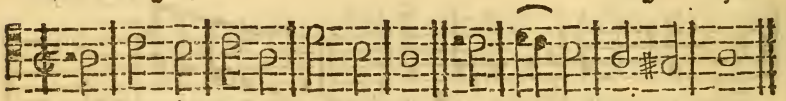
Treble & Contra. *Contra 5th, Treble 8th.*



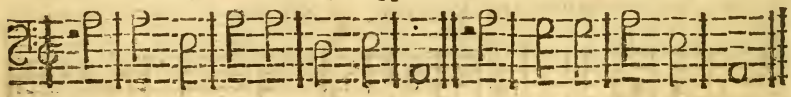
The Lord is on—ly my ſupport, and he that doth me feed :

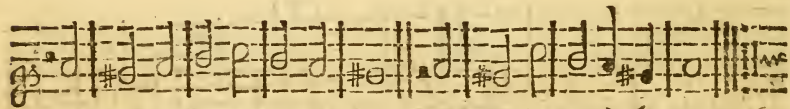


Tenor & Baſſus. *Baſſus Uniſon.*

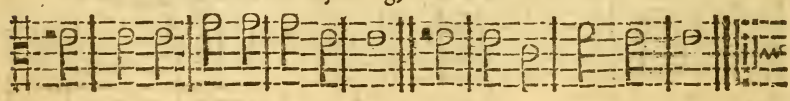


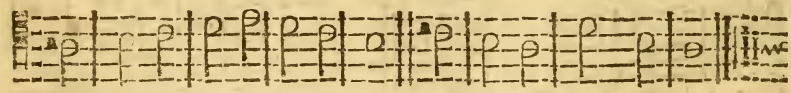
The Lord is on—ly my ſupport, and he that doth me feed :



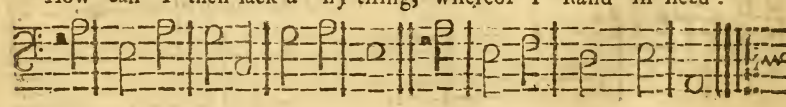


How can I then lack a—ny thing, whereof I ſtand in need?





How can I then lack a—ny thing, whereof I ſtand in need?

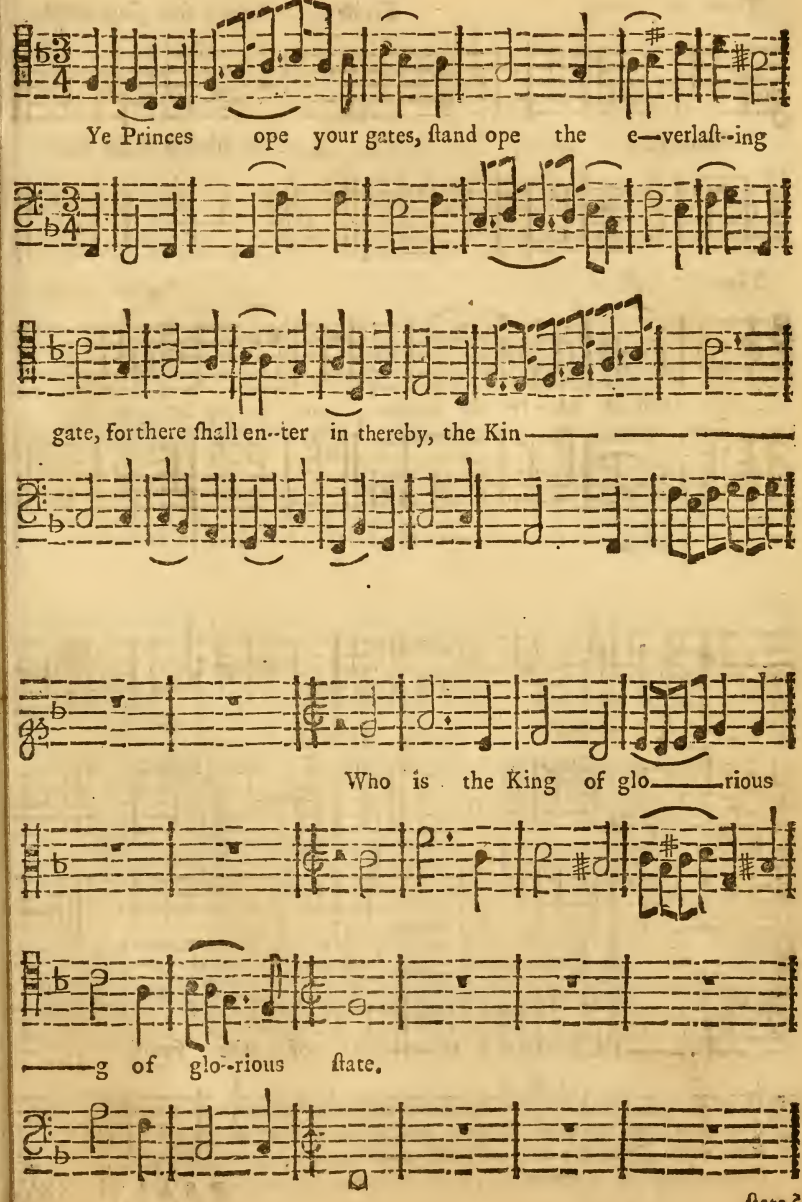


2 In paſtures green he feedeth me, where I do ſafely lie;
And after leads me to the ſtreams, which run moſt pleaſantly.
3 And when I find my ſelf near loſt, then doth he me home take;
Conducting me in his right paths, ev'n for his own name ſake.

PSALM XXIV.

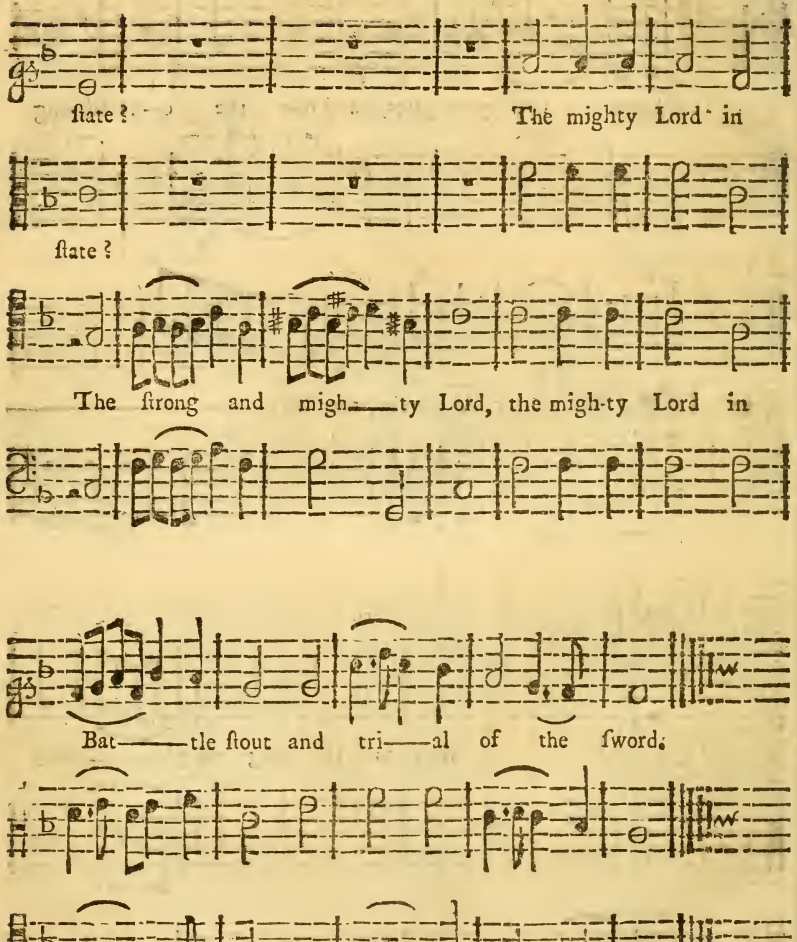
PSALM XXIV. Verse 7, 8, 9, 10.

Bassus 8th.



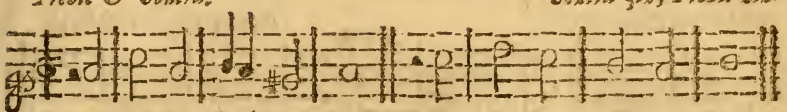
Continued.

Treble 10th, Contra 8th, from Baſſus.

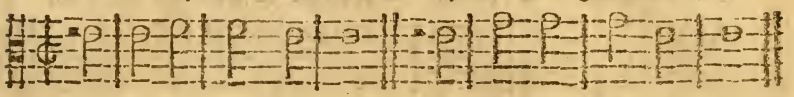


PSALM XXV.

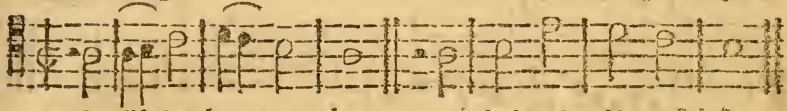
Treble & Contra. *Contra 5th, Treble 8th.*



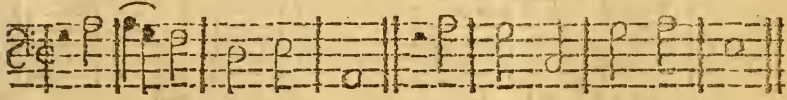
I lift my heart to thee, my God and guide moſt juſt:

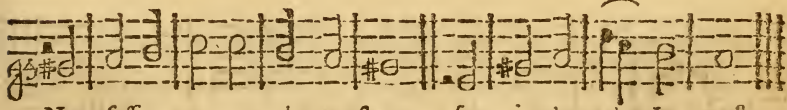


Tenor & Baſſus. *Baſſus Uniſon.*

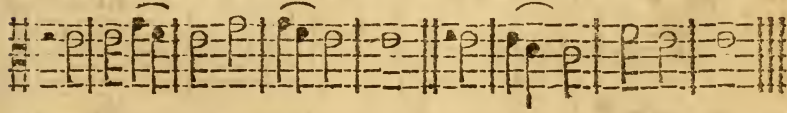


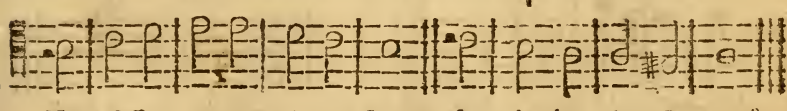
I lift my heart to thee, my God and guide moſt juſt:



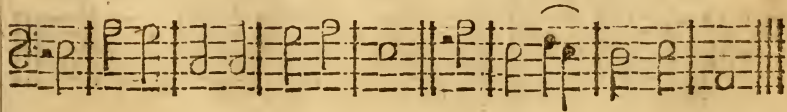


Now ſuffer me to take no ſhame, for in thee do I truſt.



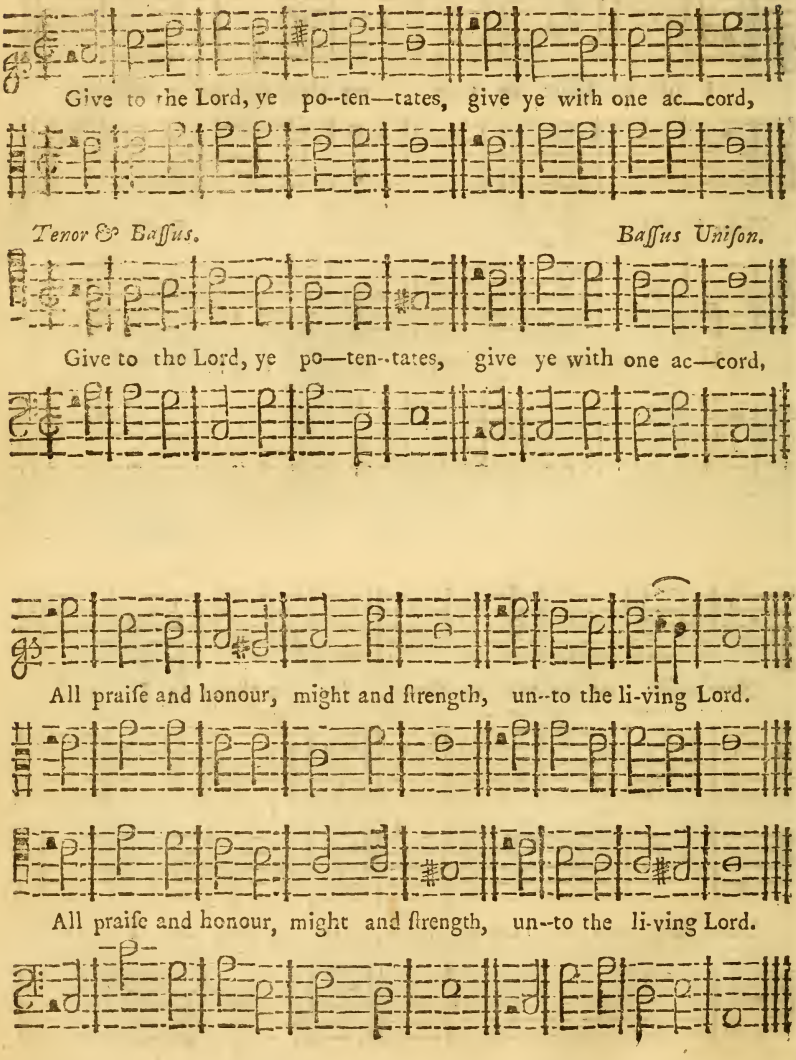


Now ſuffer me to take no ſhame, for in thee do I truſt



2 Let not my foes rejoice, nor make a ſcorn of me:
And let them not be overthrown, that put their truſt in thee.
3 But ſhame ſhall them befal, who harm them wrongfully;
Therefore thy paths and thy right ways, unto me, Lord, deſcry.

PSALM XXIX. *Windsor* Tune.

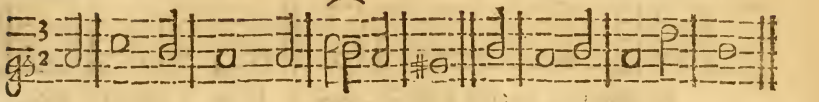


2 Give glory to his holy Name, and honour him alone :
Give worſhip to his Majeſty, within his holy Throne.
3 His voice doth rule the waters all, as he himſelf doth pleaſe :
He doth prepare the thunder-claps, and governs all the ſeas.

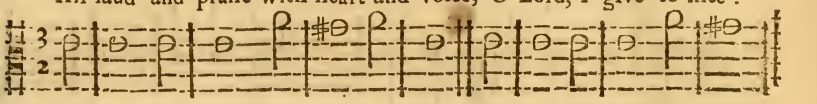
PSALM XXX.

PSALM XXX.

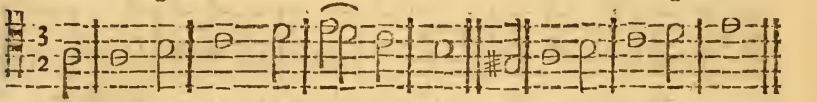
Treble & Contra. *Contra 5th, Treble 8th.*



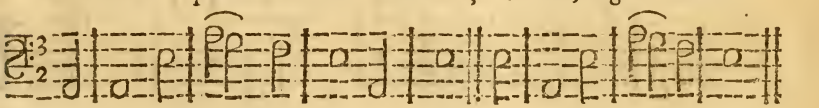
All laud and praiſe with heart and voice, O Lord, I give to thee:

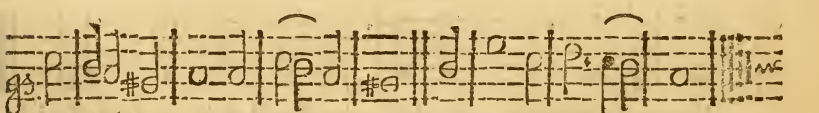


Tenor & Baſſus. *Baſſus 8th.*

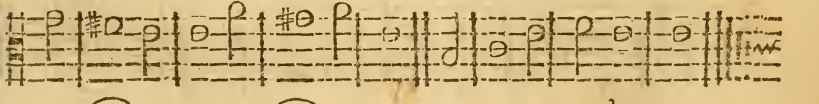


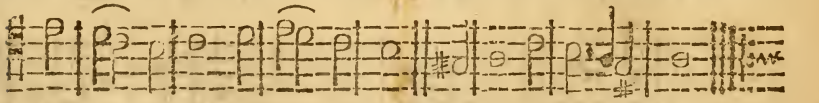
All laud and praiſe with heart and voice, O Lord, I give to thee:



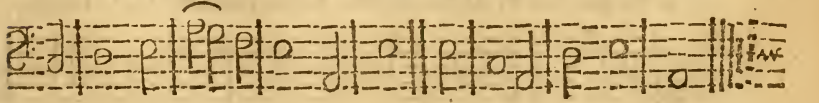


Who didſt not make my foes re-joyce, but haſt ex--alt—ed me.





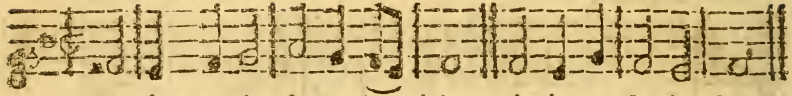
Who didſt not make my foes re-joyce, but haſt ex-alt—ed me.



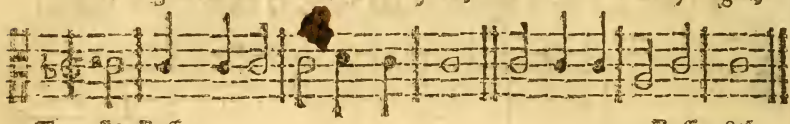
2 O Lord, my God, to thee I cry'd, in all my pain and grief:
Thou gav'ſt an Ear, and didſt provide, to eaſe me with relief.
3 Thou Lord haſt brought my ſoul from hell, and thou the ſame didſt ſave:
From them that in the pit do dwell, and keep'ſt me from the grave,

PSALM XXXIII. *Eckington* Tune.

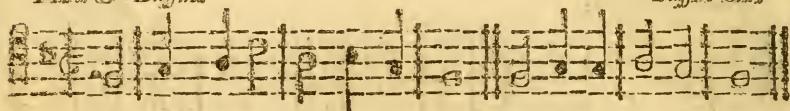
Treble & Contra. *Contra 5th, Treble 8th.*



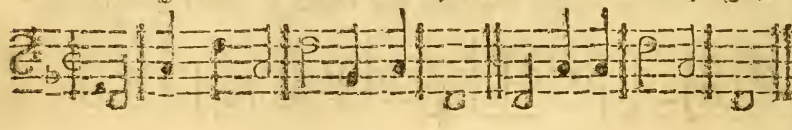
Ye righteous in the Lord re—joice, it is a seemly sight,

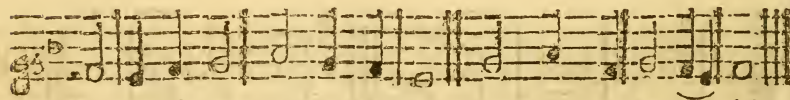


Tenor & Bassus. *Bassus 8th.*

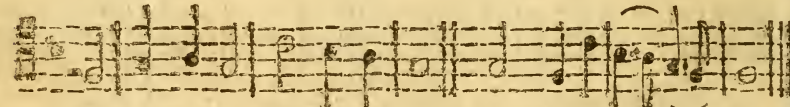


Ye righteous in the Lord re—joice, it is a seemly sight,

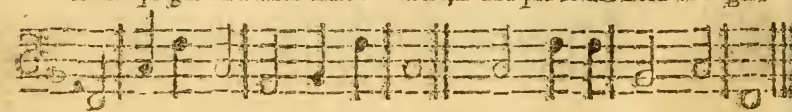




That upright men with thankful voice, should praise the Lord of might.



That upright men with thankful voice, should praise the Lord of might.

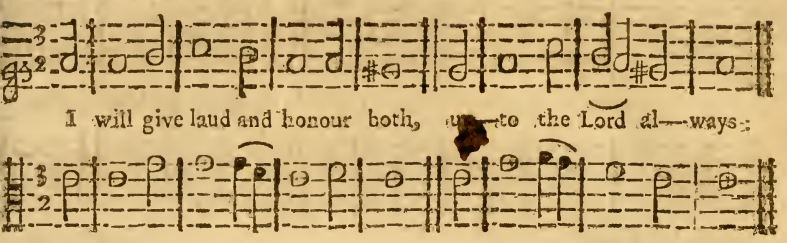


2 Praise ye the Lord, with harp, and sing, to him with psaltery,
With ten string'd instruments sounding, praise ye the Lord most high.
3 Sing to the Lord, a song most new, with courage give him praise:
For why? his word is ever true, his works and all his ways.

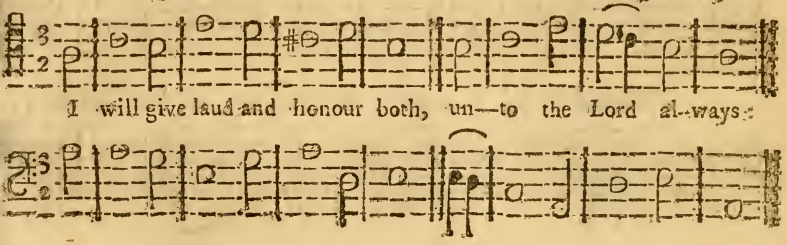
PSALM XXXIV.

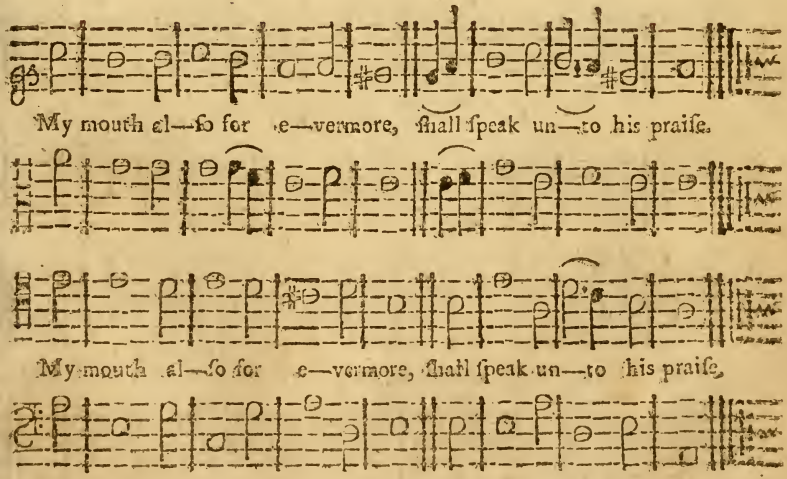
PSALM XXXIV. *Worksop* Tune.

Treble & Contra. *Contra 5th, Treble 8th.*



Tenor & Bassus. *Bassus Unison.*



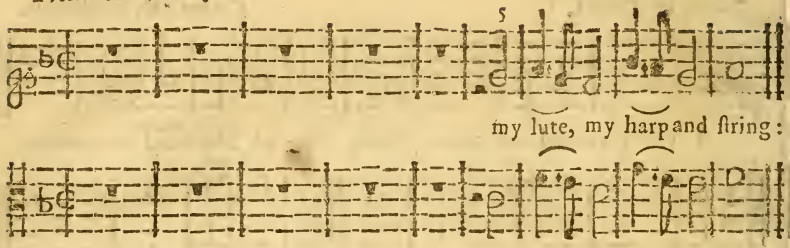


2 I do delight to laud the Lord, in soul, in heart, and voice:
That humble men may hear thereof, and heartily rejoice.
3 Therefore see that ye magnify, with me the living Lord:
Let us exalt his holy Name, always with one accord.

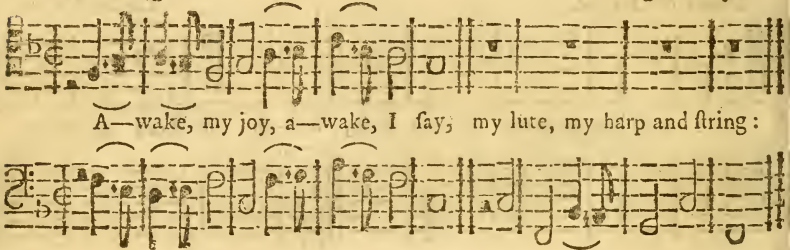
PSALM LXII.

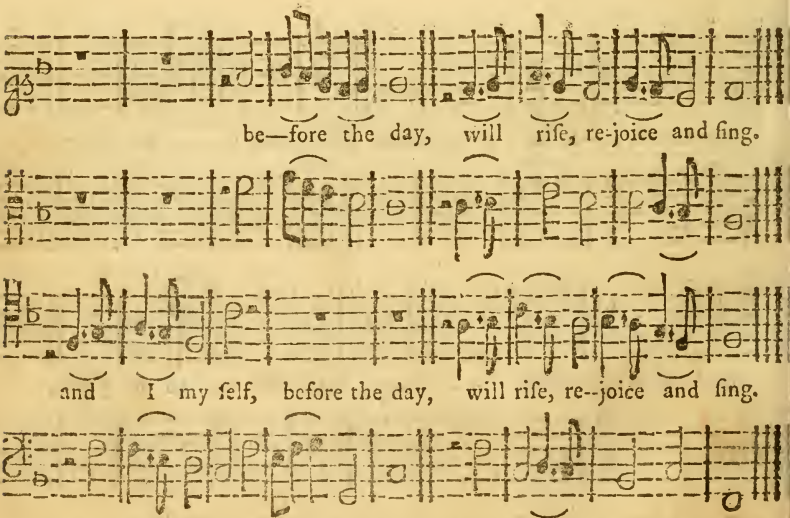
PSALM LVII. *Ver.* 10, 11, 12.

Treble & Contra.



Tenor & Baſſus. *Baſſus Uniſon.*

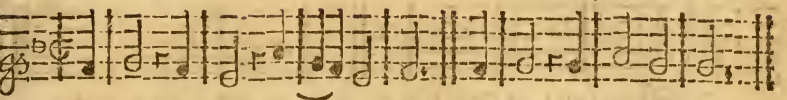




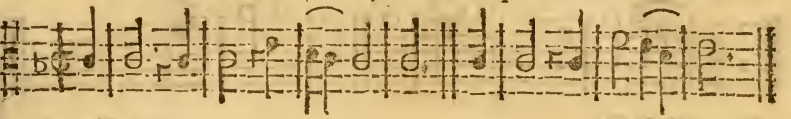
11 Among the people I will tell, the goodneſs of my God:
And ſhew his praiſe, that doth excel, in heathen lands abroad.
12 His mercy doth extend as far, as the heav'ns all are high:
His truth as high as any ſtar, that ſhineth in the ſky.

PSALM LXVI.

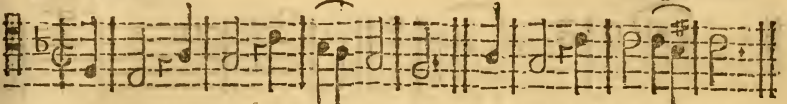
Treble & Contra. *Contra 5th, Treble 8th.*



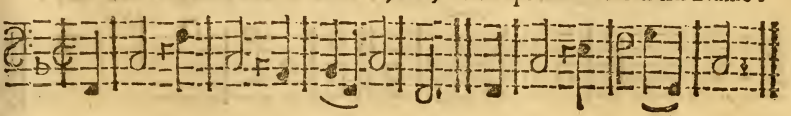
Ye men on earth in God re-joice, with praiſe ſet forth his Name:

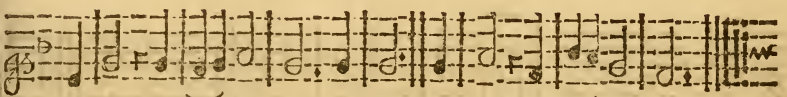


Tenor & Baſſus. *Baſſus 8th.*

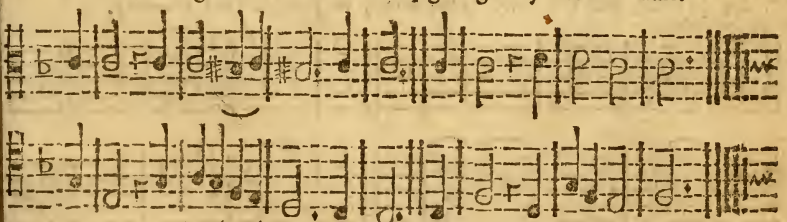


Ye men on earth in God re--joice, with praiſe ſet forth his Name:

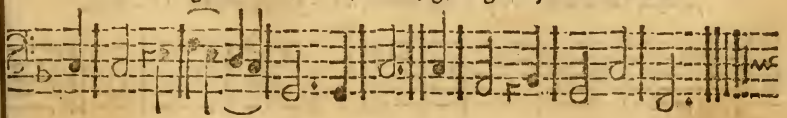




Extol his mightwith heart & voice, give glo--ry to the ſame.



Extol his might with heart & voice, give glo--ry to the ſame.

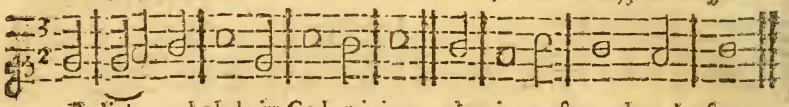


2 How wonderful, O Lord, ſay ye, in all thy works thou art?
Thy foes for fear, ſhall ſeek to thee, full ſore againſt their heart.
3 All men that dwell the earth thro'out, ſhall praiſe the Name of God:
The laud whereof the world about, is ſhew'd and ſet abroad.

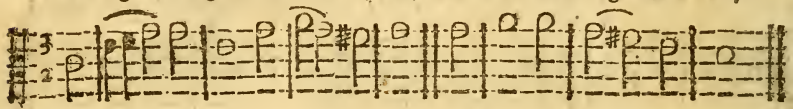
PSALM LXXXI.

PSALM LXXXI.

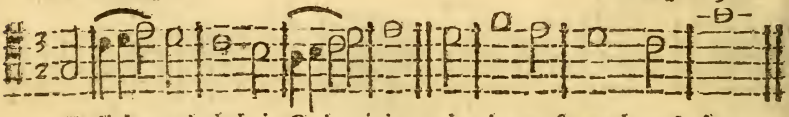
Treble & Contra. *Treble 12th, Contra 8th, from Baſſus.*



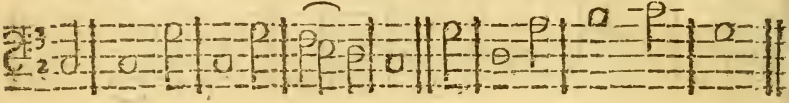
Be light, and glad, in God, rejoice, who is our ſtrength and ſtay:

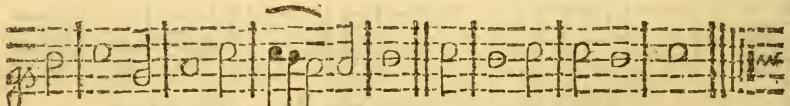


Tenor & Baſſus. *Baſſus 5th.*

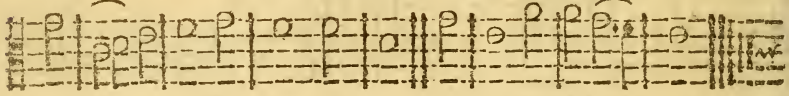


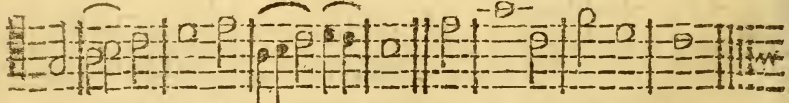
Be light, and glad, in God, rejoice, who is our ſtrength and ſtay:



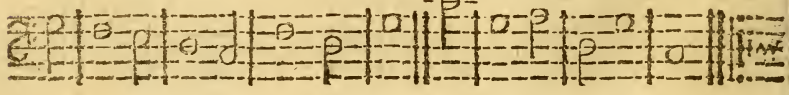


Be joy--ful, and lift up your voice, to Jacob's God al—way.





Be joyful, and lift up your voice, to Jacob's God al—way.

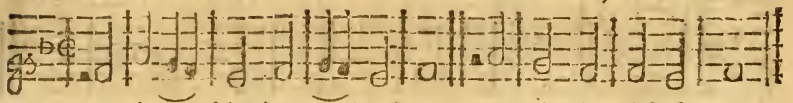


2 Prepare your inſtruments moſt meet, ſome joyful pſalm to ſing:
Strike up with harp, and lute ſo ſweet, on ev'ry pleaſant ſtring.
3 Blow as it were in the new moon, with trumpets of the beſt:
As it is uſed to be done, at any ſolemn feaſt.

PSALM XCII.

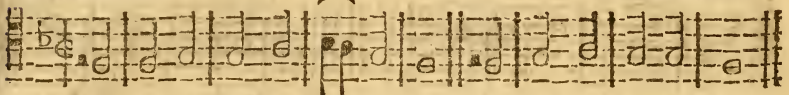
PSALM XCII. *Cranfield* Tune.

Treble & Contra. *Contra 5th, Treble 8th.*

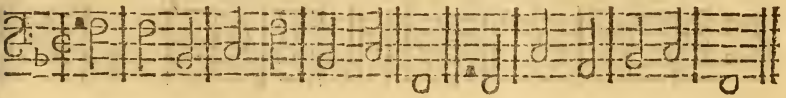


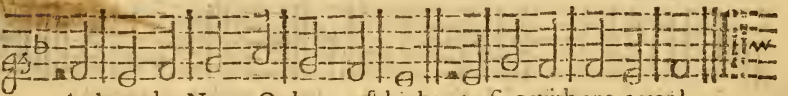
It is a thing both good and meet, to praiſe the higheſt Lord:

Tenor & Baſſus. *Baſſus Uniſon.*

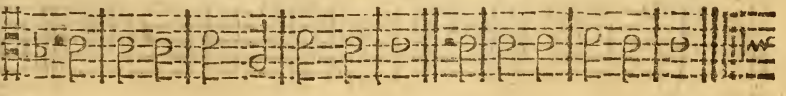


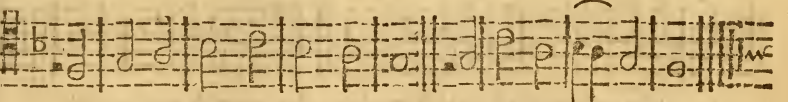
It is a thing both good and meet, to praiſe the higheſt Lord:



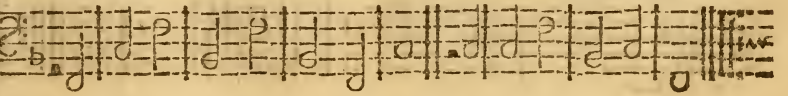


And to thy Name, O thou, moſt high, to ſing with one accord.





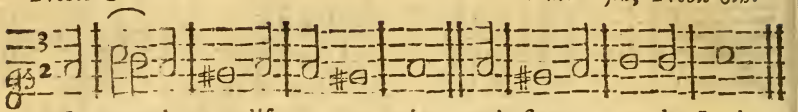
And to thy Name, O thou, moſt high, to ſing with one accord.



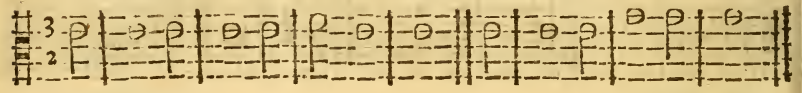
2 To ſhew the kindneſs of the Lord, before the day be light;
And to declare his truth abroad, when it doth draw to night.
3 Upon ten-ſtringed inſtrument, on lute, and harp ſo ſweet:
With all the mirth you can invent, of inſtruments moſt meet

PSALM XCV.

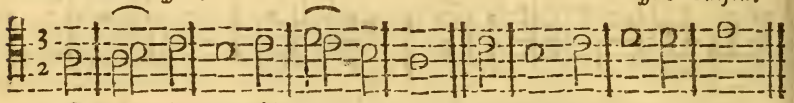
Treble & Contra. *Contra 5th, Treble 8th.*



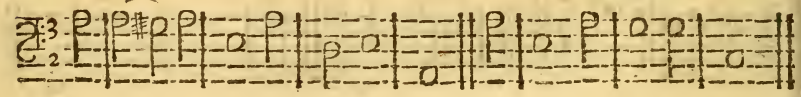
O come, let us lift up our voice, and sing un—to the Lord :

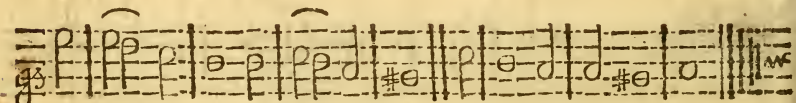


Tenor & Bassus. *Bassus Unison.*

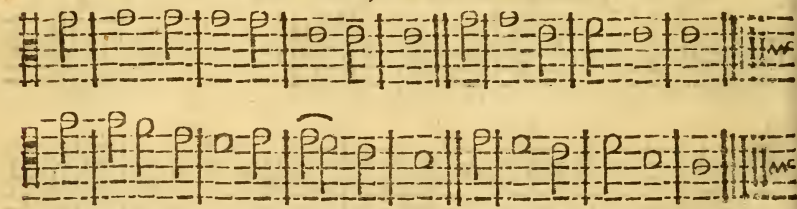


O come, let us lift up our voice, and sing un—to the Lord :

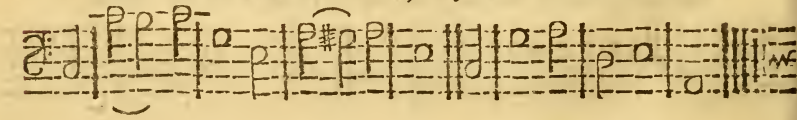




In him our rock of health rejoice, let us with one ac-cord.



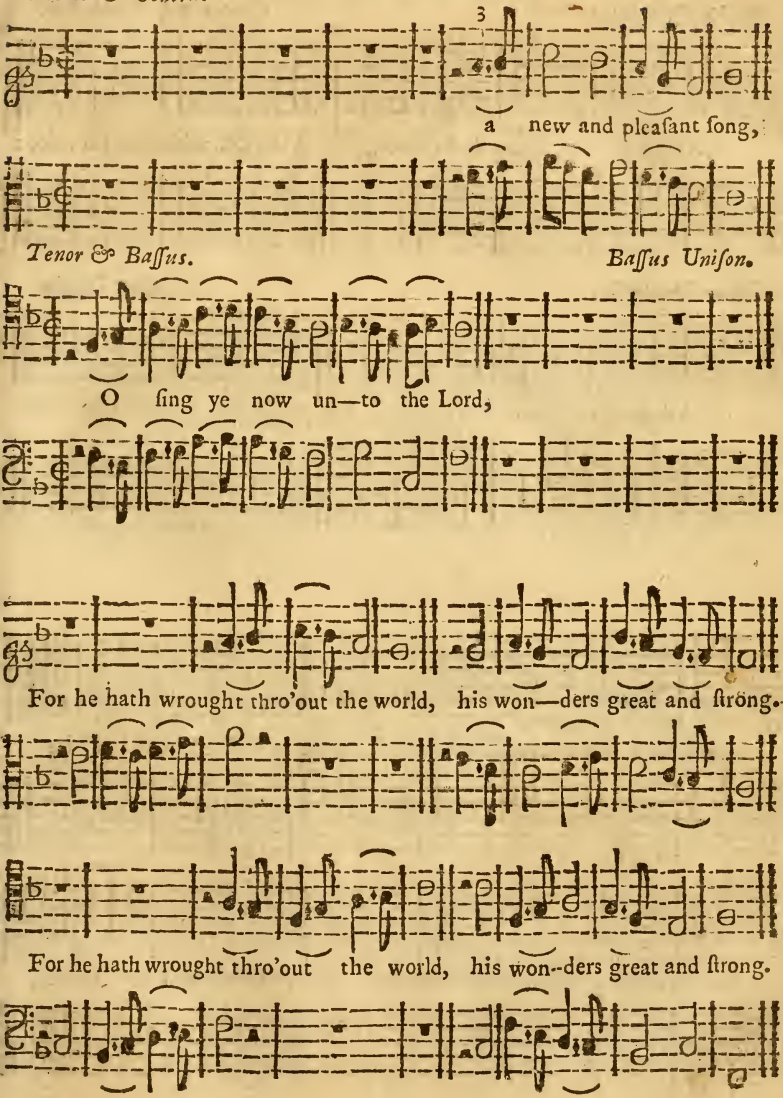
In him our rock of health re—joice, let us with one ac-cord.



2 Yea, let us come before his face, to give him thanks and praise :
In singing psalms unto his grace, let us be glad always.
3 For why? the Lord he is no doubt, a great and mighty God :
A King above all gods thro'out, in all the world abroad.

PSALM XCVIII.

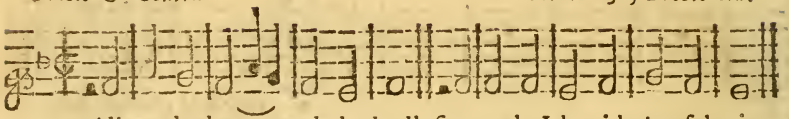
Treble & Contra.



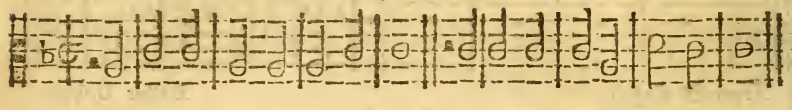
2 With his right-hand full worthily, he doth his foes devour:
And gets himſelf the victory, with his own arm and pow'r.
3 The Lord doth make the people know, his ſaving health and might:
And alſo doth his juſtice ſhow, in all the heathen ſight.

PSALM C.

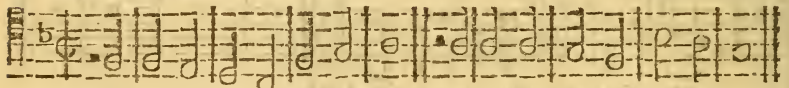
Treble & Contra. *Contra 3d, Treble 8th.*



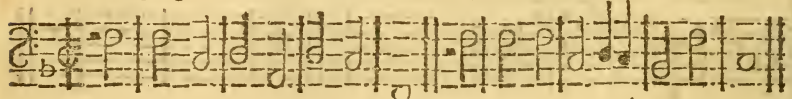
All people that on earth do dwell, ſing to the Ld. with chearful voice:

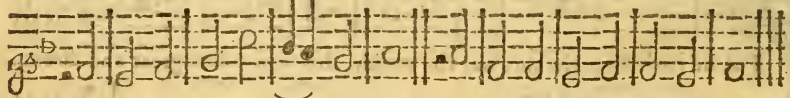


Tenor & Baſſus. *Baſſus Uniſon.*

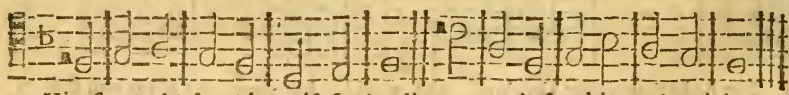


All people that on earth do dwell, ſing to the Ld. with chearful voice:

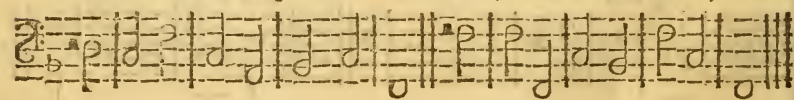




Him ſerve with fear, his praiſe forth tell, come ye before him and rejoice.



Him ſerve with fear, his praiſe forth tell, come ye before him and rejoice.

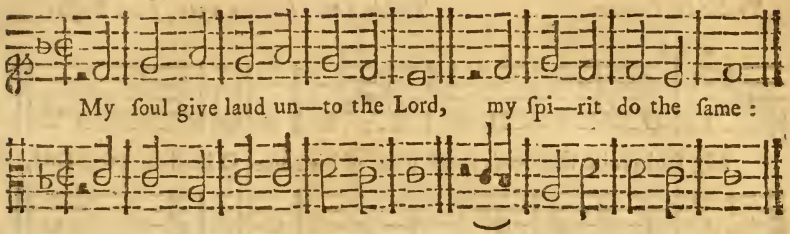


2 The Lord, ye know, is God indeed, without our aid he did us make:
We are his flock, he doth us feed, and for his ſheep he doth us take.
3 O enter then his gates with praiſe, approach with joy his courts unto:
Praiſe laud, and bleſs his name always, for it is ſeemly ſo to do.

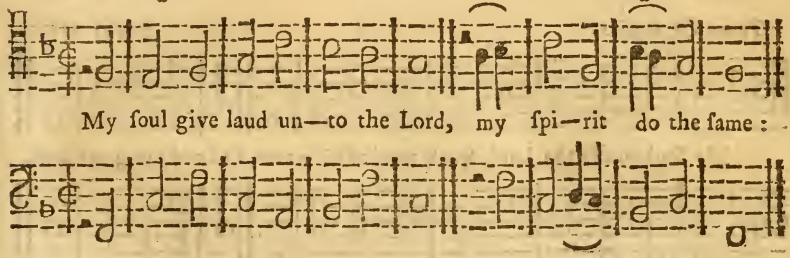
PSALM CIII.

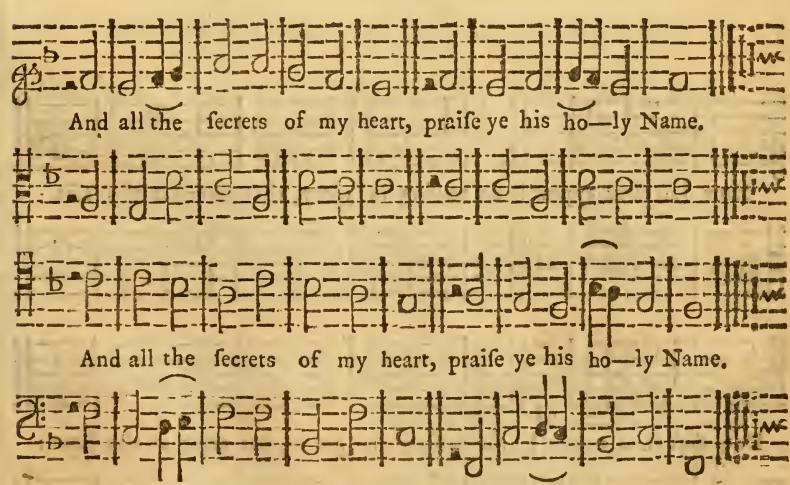
PSALM CIII. *Ferry* Tune.

Treble & Contra. *Contra 5th, Treble 8th.*



Tenor & Bassus. *Bassus an 8th.*





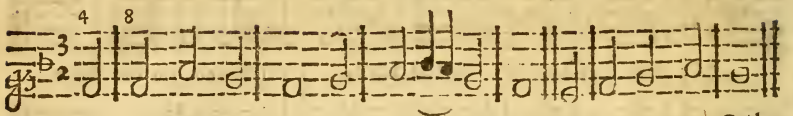
2 Praise thou the Lord, my soul, who hath to thee been very kind :
And suffer not his benefits, to slip out of thy mind.

3 That gave thee pardon for thy faults, and thee restor'd again :
From all thy weak and frail disease, and heal'd thee of thy pain.

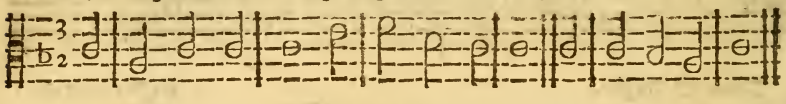
PSALM CIV.

PSALM CIV.

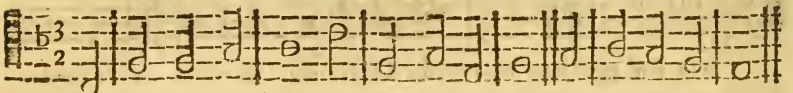
Treble & Contra. *Treble 15th, Contra 12th, from Baſſus.*



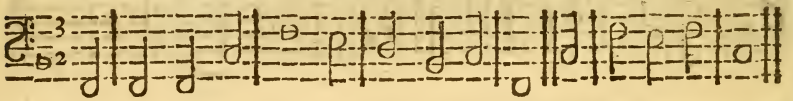
My ſoul praiſe the Lord, ſpeak good of his name, O Lord our great God,

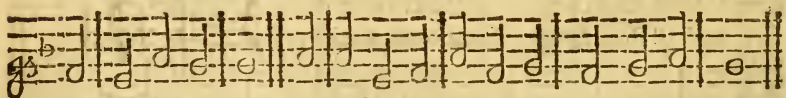


Tenor & Baſſus. *Baſſus 5th.*

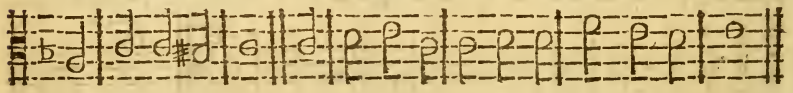


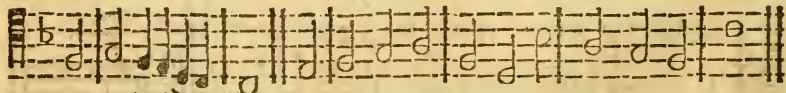
My ſoul praiſe the Lord, ſpeak good of his name, O Lord our great God,



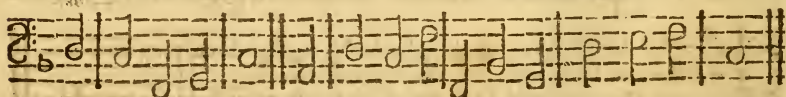


How doſt thou appear! So paſſing in glory, that great is thy fame:





How doſt thou appear! So paſſing in glo-ry, that great is thy fame:



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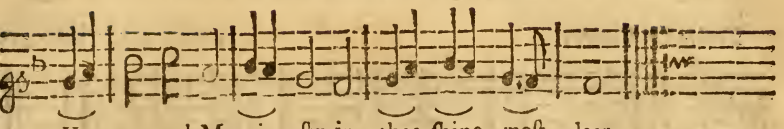
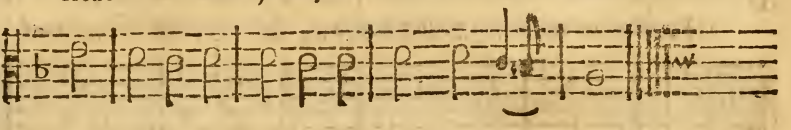
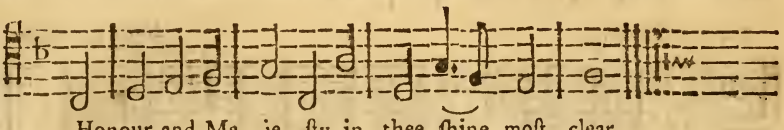
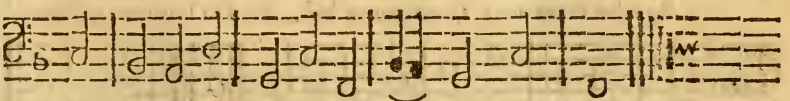
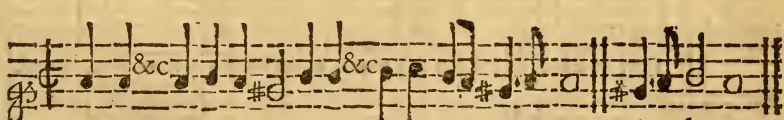


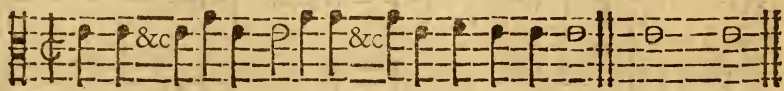


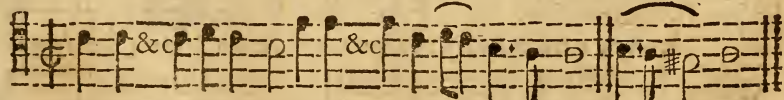


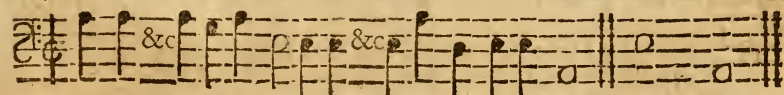


BENEDICTUS. St. *Luke* i. 68.





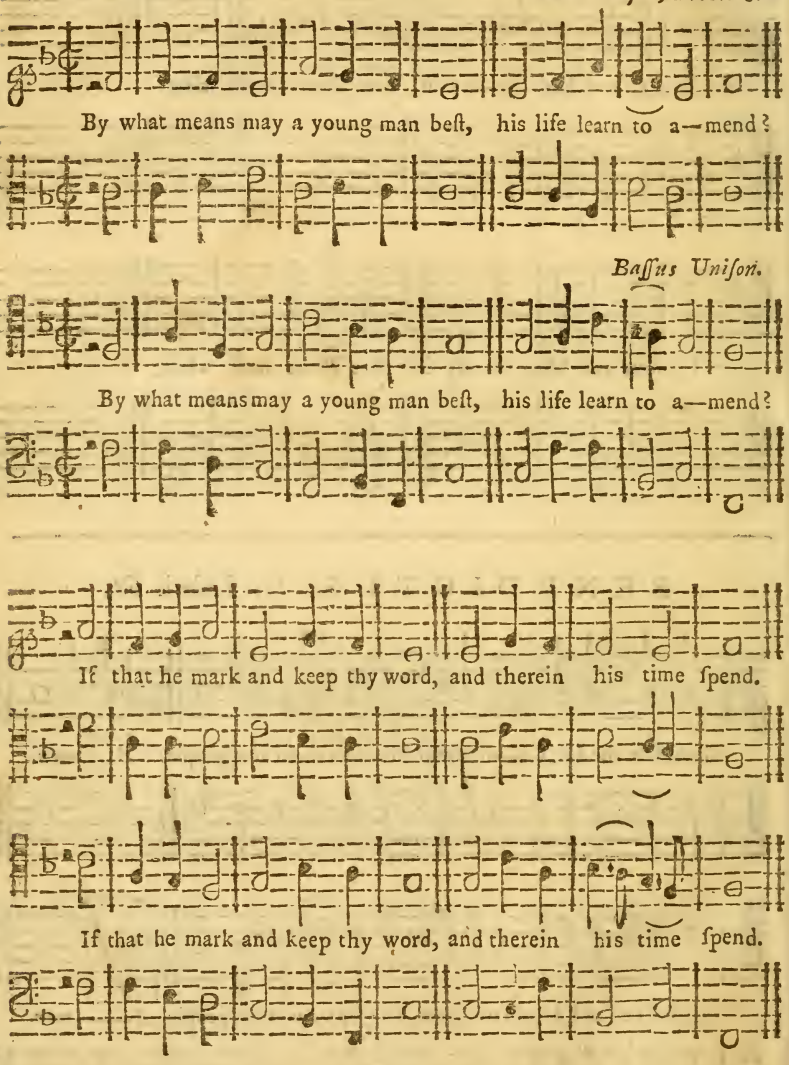




PSALM CXIX.

PSALM CXIX. *Althorp* Tune. Ver. 9, 10, 11.
Compos'd in Four Parts, by the Authors Son at Eleven Years of Age.

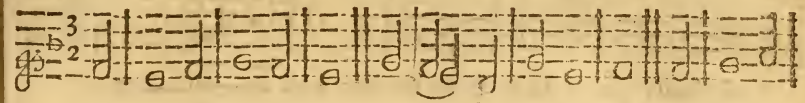
Treble & Contra. *Contra 5th, Treble 8th.*



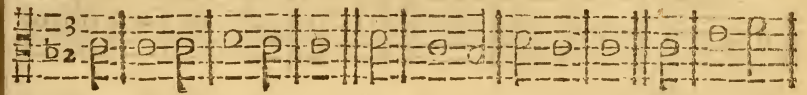
10 Unfeignedly I have thee ſought, and thus ſeeking abide,
O never ſuffer me, O Lord, from thy commands to ſlide.
11 Within my heart and ſecret thoughts, thy word I have hid ſtill:
That I might not at any time, offend thy holy will.

PSALM CXXII. *French* Tune.

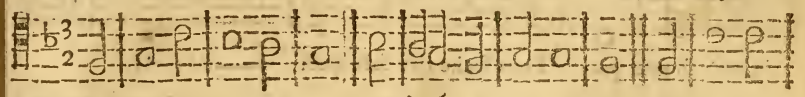
Contra & Treble. *Contra 5th, Treble 8th:*



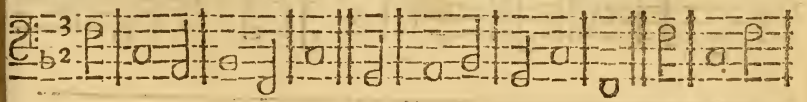
I did in heart re-joice, to hear the peoples voice, in of--fer—

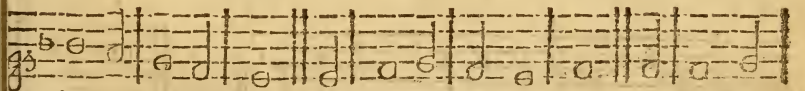


Tenor & Baſſus. *Baſſus Uniſon.*

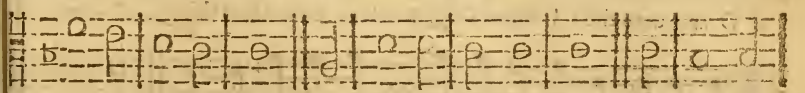


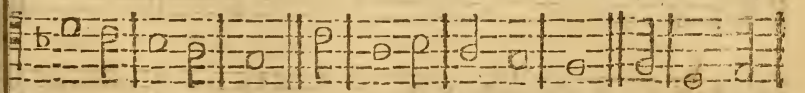
I did in heart rejoice, to hear the peoples voice, in offer——





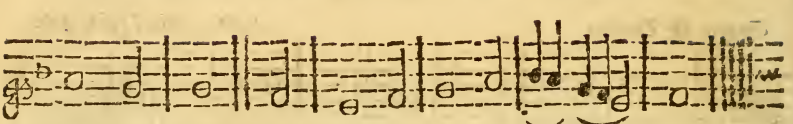
——ing ſo willing—ly: For let us up, ſay they, and in the



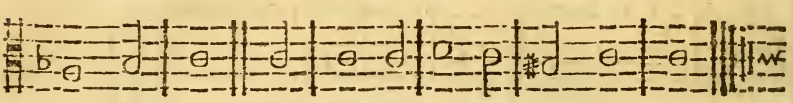


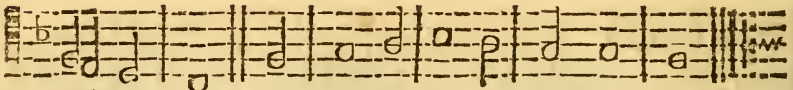
——ing ſo willing—ly: For let us up, ſay they, and in the

Continued.

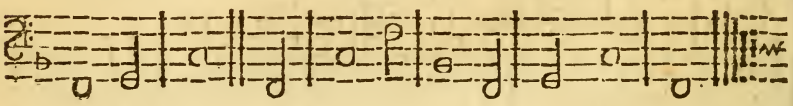


Lord's houſe pray: Thus ſpake the folk with a——mi——ty.

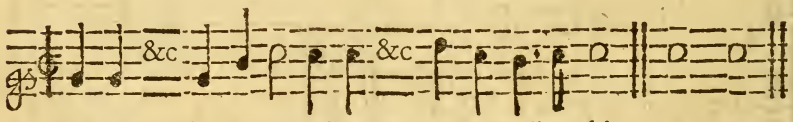




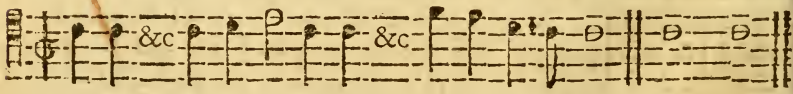
Lord's houſe pray: Thus ſpake the folk with a——mi——ty.



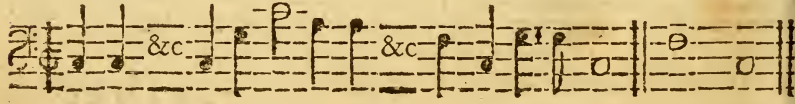
Cantate Domino. *Pſalm* xcviii.



O ſing unto the Ld. a new ſong, &c. done marvellous things. *A—men.*



O ſing unto the Ld. a new ſong, &c. done marvellous things. *A—men.*

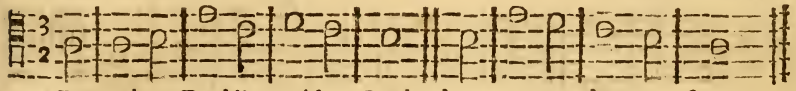


PSALM CXXXII.

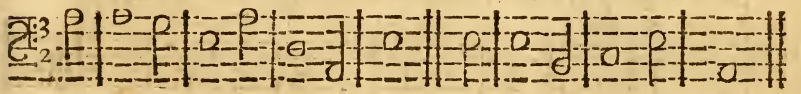
Treble & Contra. *Contra 5th, Treble 8th.*

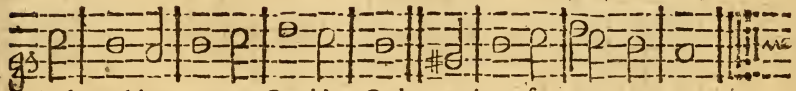
Remember David's troubles Lord, how un--to thee he ſwore:

Tenor & Baſſus. *Baſſus Uniſon.*

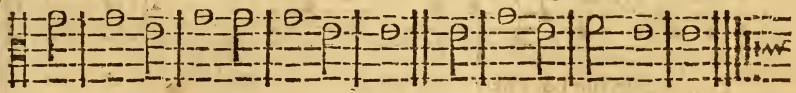


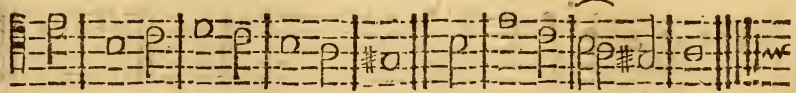
Remember David's troubles Lord, how un—to thee he ſwore:



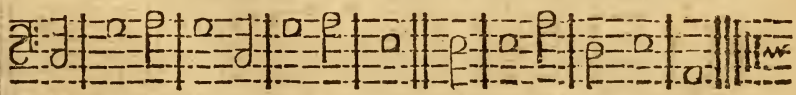


And vow'd a vow to Jacob's God, to keep for e—ver—more.





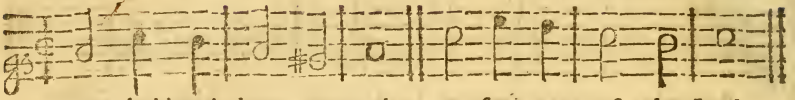
And vow'd a vow to Jacob's God, to keep for e—ver—more.



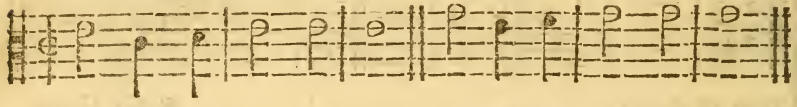
2 I will not come within my houſe, nor climb up to my bed:
Nor let my temples take their reſt, nor eyes within my head.
3 'Till I have found out for the Lord, a place to ſit thereon:
An houſe for Jacob's God to be, an habitation.

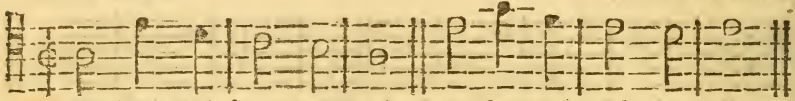
PSALM CXXXIV.

Treble & Contra. *Contra 5th, Treble 8th.*

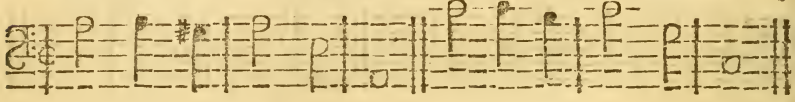


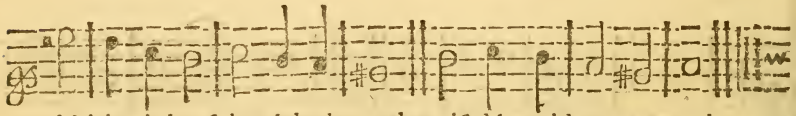
Be—hold and have re—gard, ye ſervants of the Lord :



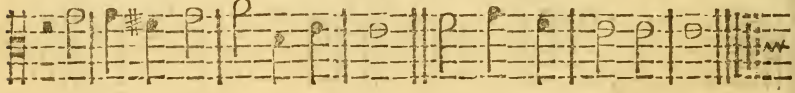


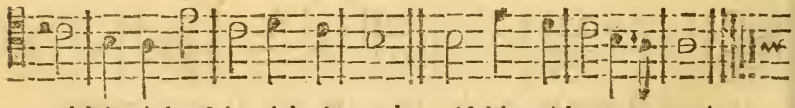
Be—hold and have re—gard, ye ſervants of the Lord :



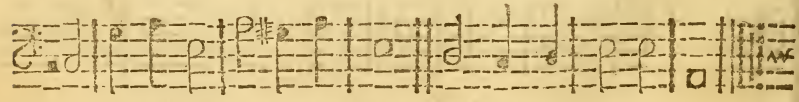


Which in his houſe by night do watch, praiſe him with one ac—cord.





Which in his houſe by night do watch, praiſe him with one ac—cord.

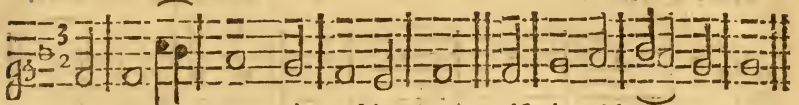


2 Liſt up your hands on high, unto his holy place :
And give the Lord his praiſes due, his benefits embrace.
3 For why ? the Lord our God, who heav'n and earth did frame ;
Doth Sion bleſs, and will preſerve, for evermore the ſame.

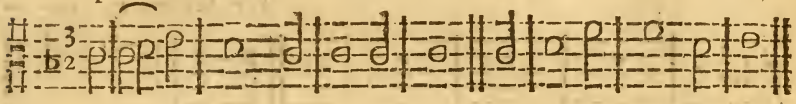
PSALM CXXXV.

PSALM CXXXV. *Knottingley* Tune.

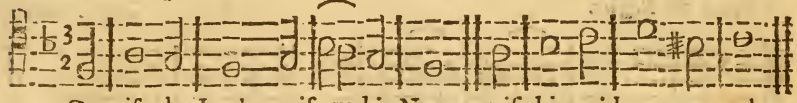
Treble & Contra. *Contra 5th, Treble 8th.*



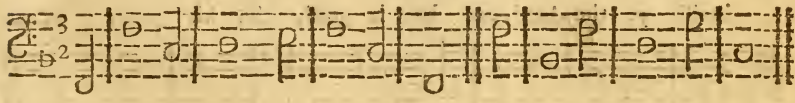
O praiſe the Lord, praiſe ye his Name, praiſe him with one accord:

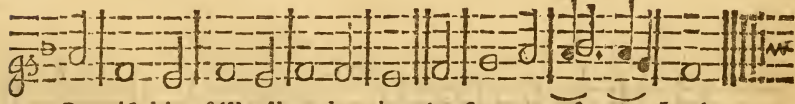


Tenor & Baſſus. *Baſſus 8th.*

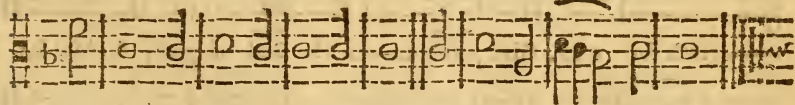


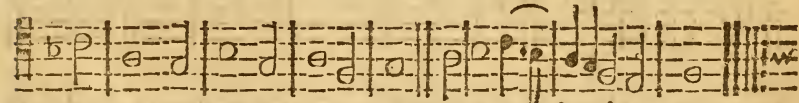
O praiſe the Lord, praiſe ye his Name, praiſe him with one ac-cord:



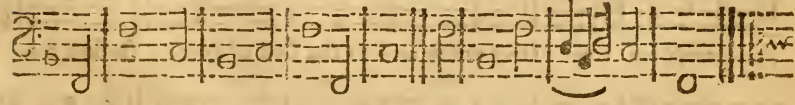


O praiſe him ſtill, all ye that be, the ſervants of the Lord.





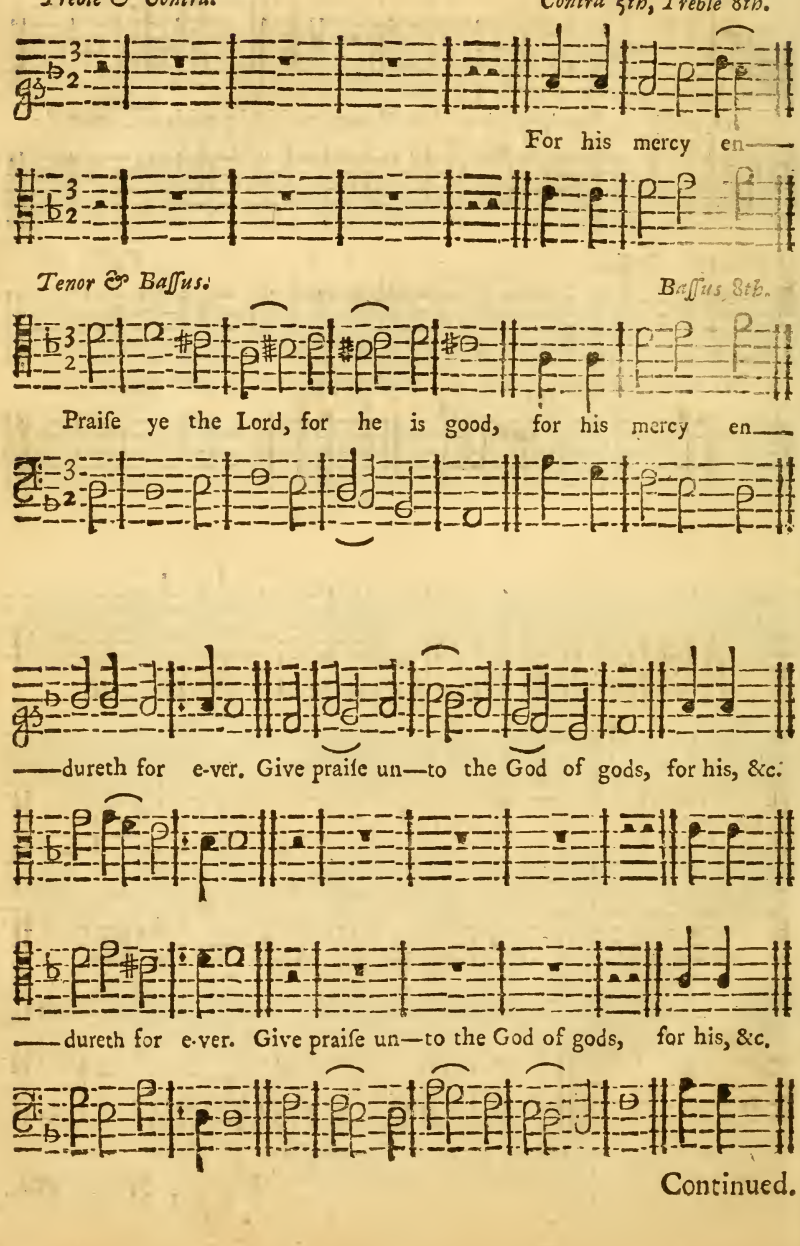
O praiſe him ſtill, all ye that be, the ſervants of the Lord.



2 O praiſe him ye that ſtand and be, in the houſe of the Lord:
Ye of his court and of his houſe, praiſe him with one accord.
3 Praiſe ye the Lord, for it is good, ſing praiſes to his Name:
It is a good and pleaſant thing, always to do the ſame.

PSALM CXXXVI.

PSALM CXXXVI.



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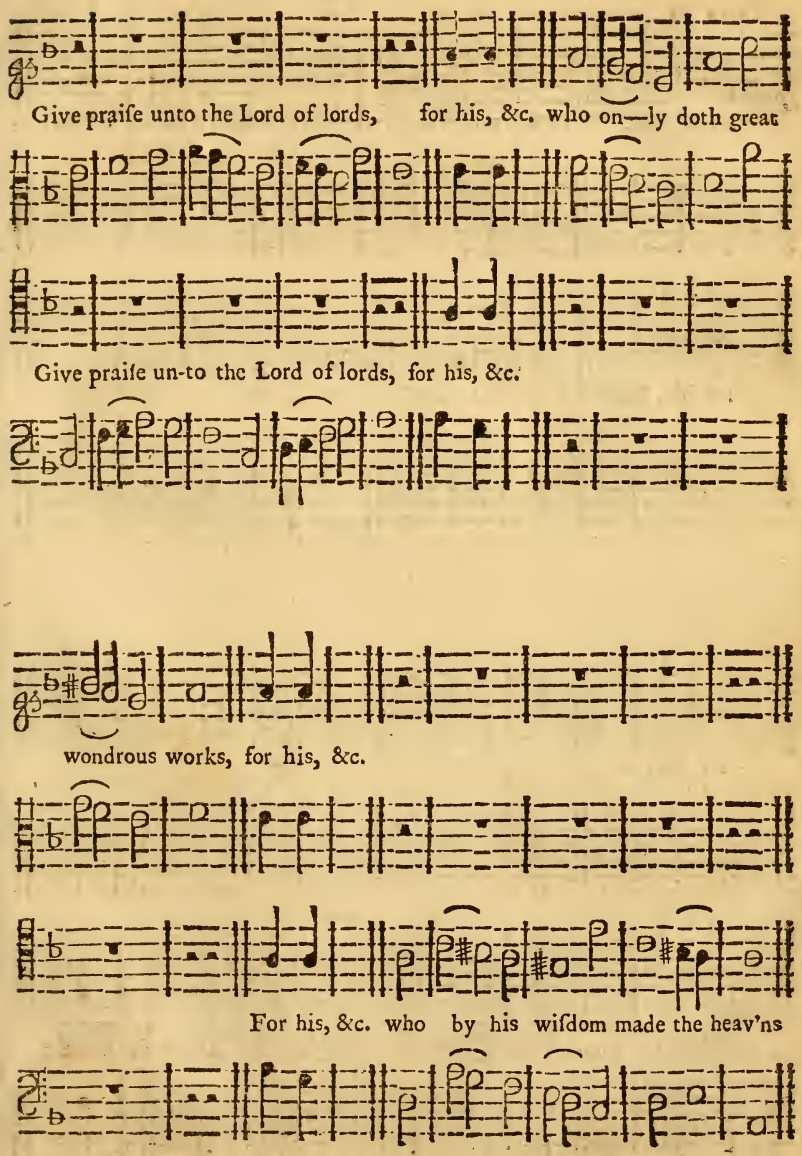

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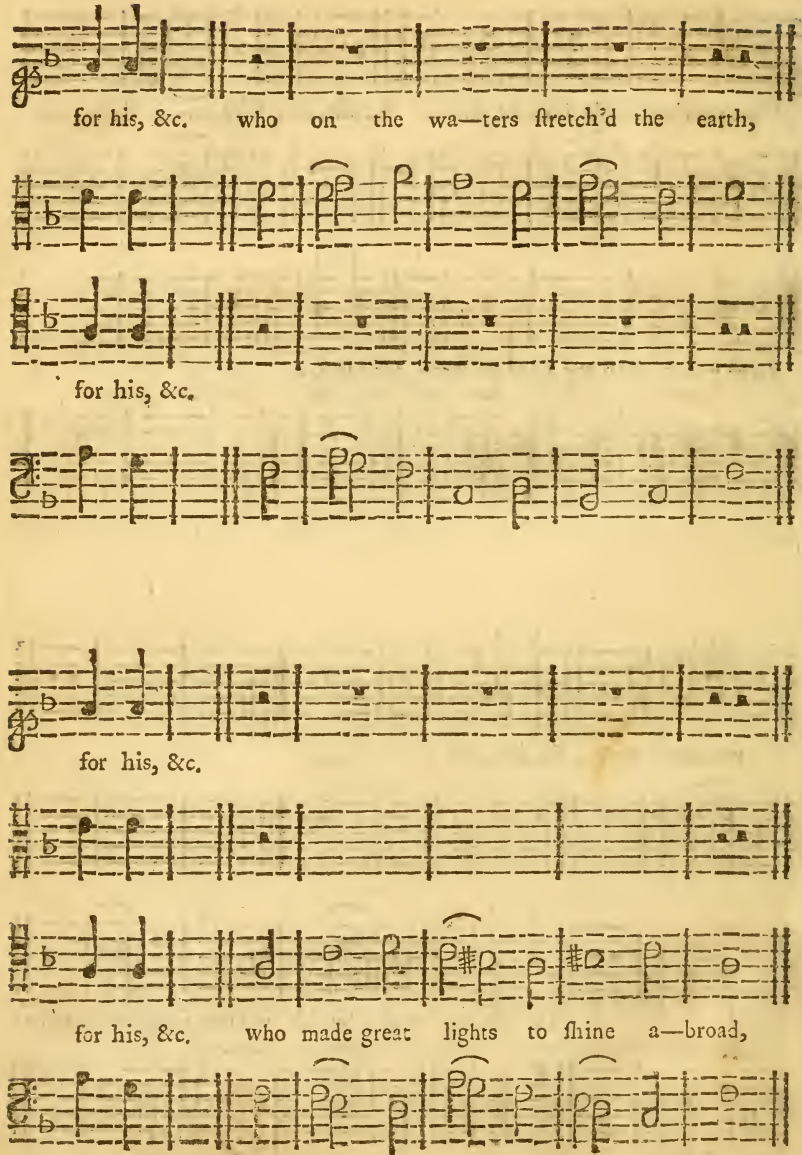

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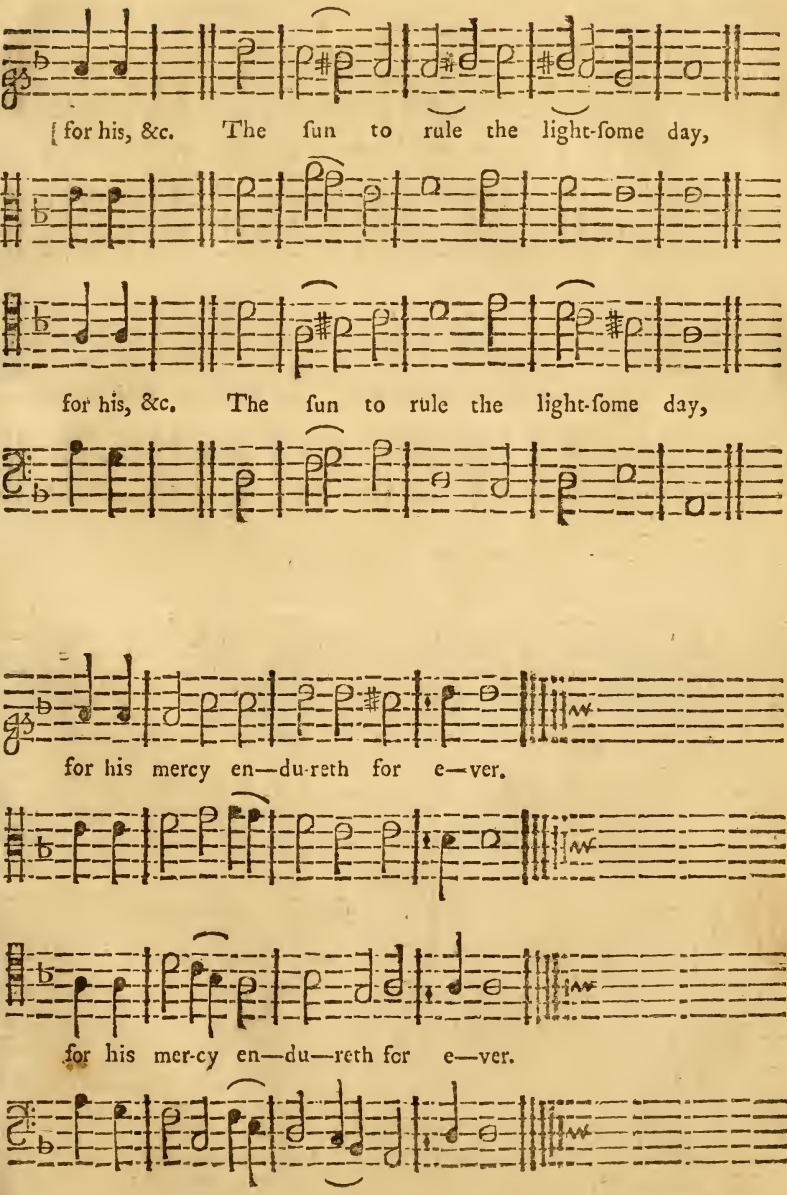
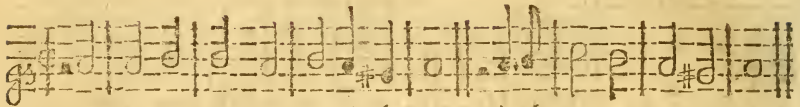
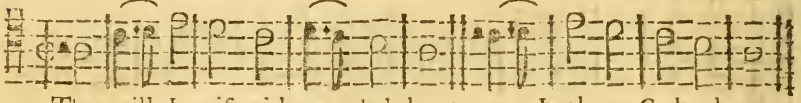

for his, &c. The ſun to rule the light-ſome day,
for his, &c. The ſun to rule the light-ſome day,
for his mercy en—du-reth for e—ver.
for his mer-cy en—du—reth for e—ver.

PSALM CXXXVIII. *Wombwell* Tune.

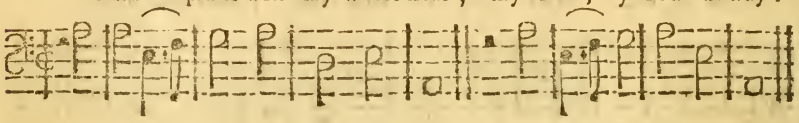
Treble & Contra. *Contra 5th, Treble 8th.*

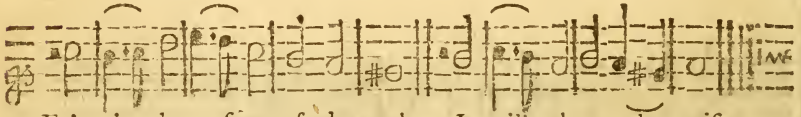


Thee will I praiſe with my whole heart, my Lord, my God al-way :

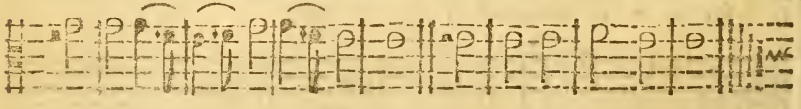


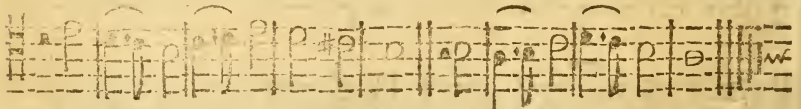
Thee will I praiſe with my whole heart, my Lord, my God al-way :



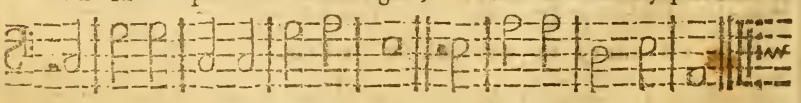


Ev'n in the preſence of the gods, I will advance thy praiſe.





Ev'n in the preſence of the gods, I will advance thy praiſe.

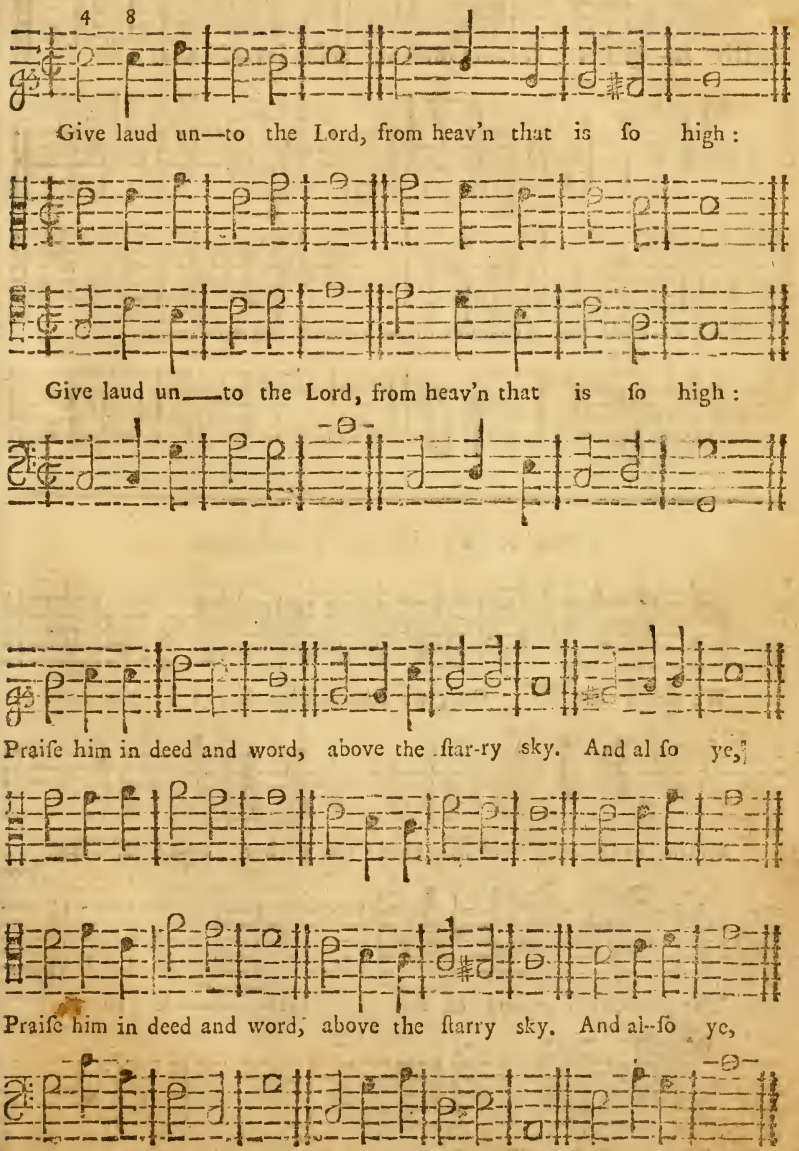


2 Towards thy holy temple I, will look, and worſhip thee :
And praiſed in my thankful mouth, thy holy name ſhall be.
3 Ev'n for thy loving kindneſs ſake, and for thy truth withal :
For thou thy Name haſt by thy word, advanced over all.

PSALM CXLVIII.

PSALM CXLVIII.

Treble & Contra. *Treble 15th, Contra 10th, from Baſſus.*



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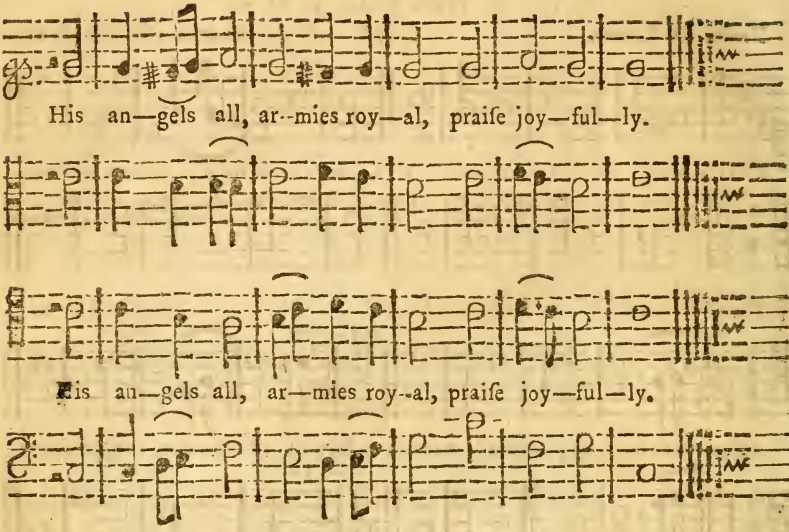
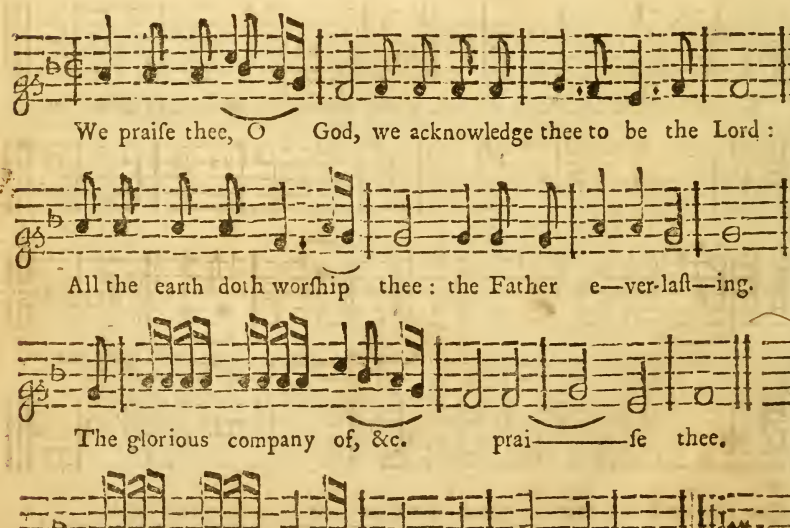


Treble to Te Deum Laudamus.

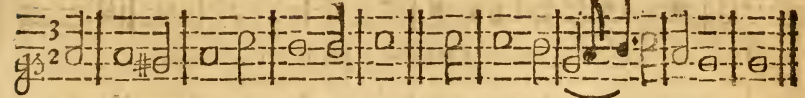


An HYMN

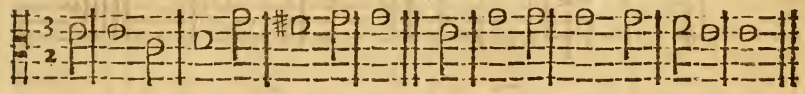
An H Y M N *for* Good-Friday. *Epworth* Tune.

Or, to the 125th Pſalm, 2d Metre.

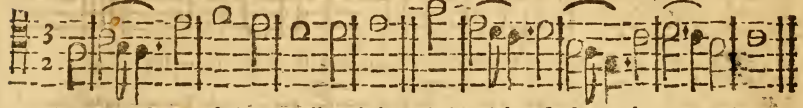
Treble & Contra. *Contra 5th, Treble 8th.*



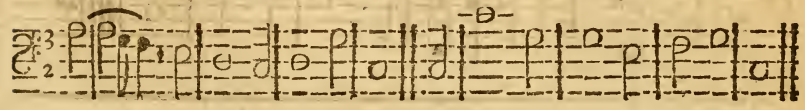
Dear Sav'our, oh! what ails this heart? ſure 'tis of ſtone, it cannot ſmart:

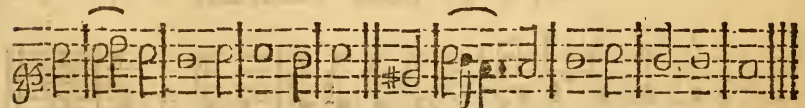


Tenor & Baſſus. *Baſſus Uniſon.*

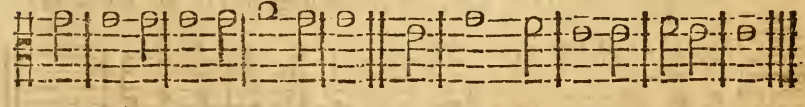


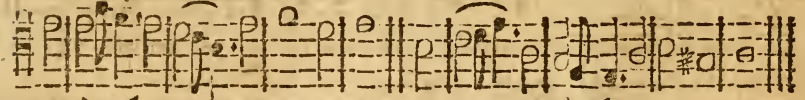
Dear Sav'our, oh! what ails this heart? ſure 'tis of ſtone, it cannot ſmart:



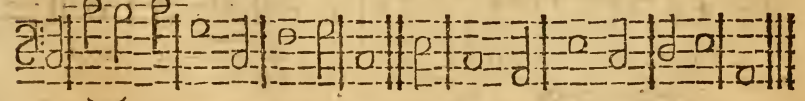


Nor yet re-lent the death of thee, whoſe death a-lone could ranſom me.





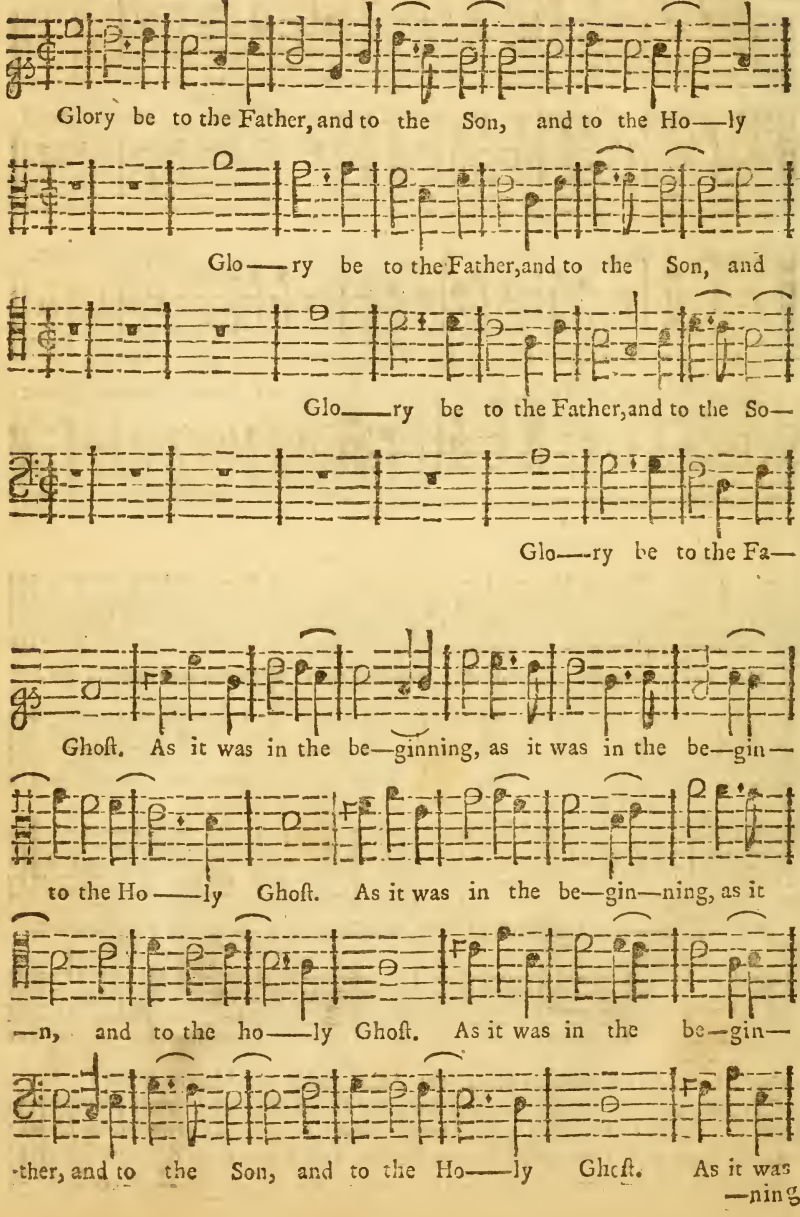
Nor yet re—lent the death of thee, whoſe death a---lone cou'd ranſom me.



Can I behold thy pains ſo great, thy dying ſighs, thy bloody ſweat?
Thy back with whips, and ſcourges torn, thy ſacred temples crown'd with thorn!
Thy hands and feet nail'd to the wood, and all thy body drown'd in blood:
Canſt thou pour forth ſuch ſtreams for me, and I not drop one tear for thee?

A CANON

A CANON Four *in* One, *Set by the Author of this* Book.



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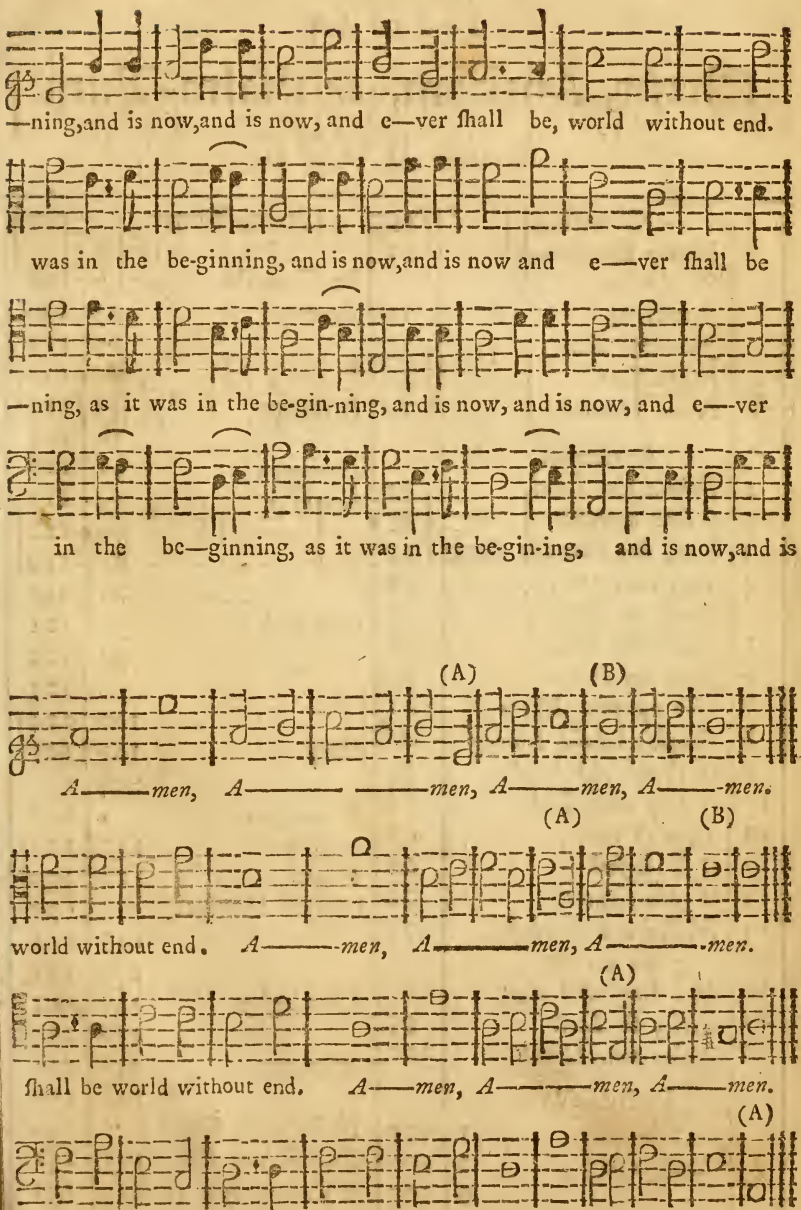
—ning,and is now,and is now, and e—ver ſhall be, world without end.
was in the be-ginning, and is now,and is now and e—ver ſhall be
—ning, as it was in the be-gin-ning, and is now, and is now, and e—ver
in the be—ginning, as it was in the be-gin-ing, and is now,and is
(A) (B)
A——men, A—— ——men, A——men, A——-men.
(A) (B)
world without end. A——-men, A——men, A——-men.
(A)
ſhall be world without end. A——men, A——men, A——men.
(A)
now, and e--ver ſhall be world without end. A-men, A—— ——men.

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